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ABSTRACT

This guide offers suggestions for in-library, community, and school program promotion and activities, including specific ideas for the 1984 theme, "Hats Off to Children." It is intended for libraries participating in the Wisconsin Summer Library Program, which promotes summer use of the library by children, familiarizes them with public library resources, and helps them to retain their reading skills over the summer. Bulletin boards and ideas for decorating the children's room (and crocheting a rainbow lapel pin for the librarian to wear) are included, as well as sample letters, flyers, a news release, and a radio spot. Program ideas include using the "hat" theme in riddles about book characters, "The Theft of the Magic Hat" (a puppet play), "The Stonecutter" (a play), preschool program ideas, and craft activities. A resource guide lists bibliographies covering children's literature, poetry, craft and other resource books, hat books, a film list, miscellaneous resources, and profiles of performing artists. Games and giveaway materials are provided, including mazes, word searches, scrambled letter activities, board game instructions, a "Me, Myself, and I" booklet, and reproducible CLIP-ART of the program theme and logo. (LMM)

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HATS OFF TO KIDS!

1984 Wisconsin Summer Library Program

MANUAL

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WISCONSIN DEPARTMENT OF PUBLIC INSTRUCTION / HERBERT J. GROVER, STATE SUPERINTENDENT

WISCONSIN SUMMER LIBRARY PROGRAM MANUAL, 1984

HATS OFF TO KIDS!

Edited by Patti Kennelly

Cover Design by Vickie Rettenmund

Wisconsin Department of Public Instruction

Wisconsin Department of Public Instruction

Herbert J. Grover, State Superintendent

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Bulletin No. 4225

0 3

The following Wisconsin librarians representing all seventeen public library systems and three at-large members formed this year's planning committee. They chose the theme HATS OFF TO KIDS! and many contributed ideas to this manual.

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1984 Summer Library Program

HATS OFF TO KIDS!

PREFACE

Hats off to Kids! is a celebration of children, their dreams, accomplishments, and interests. Many different ways of interpreting this theme were suggested by librarians throughout the state and have been incorporated into this manual. Using favorite books and films of children and books and films about children of all kinds, times and places, and the ideas here in this manual, you are sure to provide many satisfying experiences for the children of Wisconsin this coming summer. Use the bibliographies, filmography, program and craft ideas to jog your mind and imagination. Feel free to reproduce materials from this manual to incorporate into your programs. Good luck and good programming!

Because many hats are likely to be found in libraries this summer across Wisconsin, the question of head lice came up at the October planning meeting. Several librarians suggested that mention be made here of R & C Lice Spray or a similar product to use on hats if children will be trying on different hats during summer programs. To get more information, I contacted a public health nurse and a pharmacist in Madison. Neither recommends that children try on other people's hats in the library because of the danger of spreading head lice. Asked about R & C Lice Spray, they both said that it is not intended for spraying hats but rather furniture or rugs. In order for the spray to be effective it must saturate the material being sprayed. The chemical used in the spray is potent and children's skin might be sensitive to it. The directions also said not to use the article being sprayed until it is dry. Finally, the pharmacist said he didn't know if spraying the hats would even be completely effective.

While the children in your community may not have head lice, please take note of this advice.

<u>"Reading Rainbow" continues on PBS</u>

"Reading Rainbow" Wisconsin Educational Television Network's summer reading series will be back again on PBS beginning in June. Five new programs have been added. See last year's manual for more details on this series or write Wisconsin Educational Television Network, 3319 West Beltline HWY, Madison, Wisconsin 53713-2899. Send for a free bibliography after April 1.

PLANNING PROGRAMS

The Wisconsin Summer Library Program was developed to promote use of the library by children during the summer, to familiarize them with the resources of the public library, and to help children retain their reading skills over the summer. At the heart of all of this for many librarians is the goal of bringing children and books together.

Which goals librarians choose to emphasize varies from city to city but setting specific goals is vital to planning and evaluating services to children. If you don't know what you are trying to accomplish, you won't know whether you have been successful.

Begin your planning for next summer's programs by thinking about the goals you have for your summer. Here are some goals you might consider:

1. To reach out to children who do not use the library regularly.

2. To encourage use of the library by the handicapped child.

3. To provide engaging activities in the library for a particular age group, eg. 4-6th graders.

4. To encourage parent involvement and participation in the library and to gain their support for library activities for children.

5. To cooperate with local schools in promoting reading during the summer.

Once you have thought out your goal or goals for the summer, it is time to specify objectives that are measurable ways of attaining that goal. If, for example, one of your goals is to encourage handicapped children to use the library, you may, 1) make sure your programs are accessible to handicapped children and can be enjoyed by such children. Make sure, too, that you have special materials and resources if necessary. 2) contact agencies who work with the handicapped and ask them to help publicize your programs.

Here are some other objectives:

1. To achieve _____% enrollment in the summer library program.

2. To learn to tell two new stories for this summer's program.

3. To use radio (or TV or any <u>new</u> form of publicity) this year in promoting summer programs.

4. To visit all schools in your community in the Spring to promote summer library programs.

5. To train volunteers this Spring for assistance during summer programs.

RESOURCES FOR PLANNING PROGRAMS

1. Your staff. Brainstorming sessions among your staff or at county or system level.

2. Your community. This year search out hat stores, theatre departments or drama clubs for hats. Find local tradespeople and other workers for programs on occupations, a baker, an engineer, a pilot, etc.

3. Schools. Seek out art teachers, art students for assistance in drawing or teaching how to draw or create hats.

4. State Library. The Reference and Loan Library has a number of cassettes, films and videotapes on using literature with children, storytelling, and on children's book authors. Check the subject indexes of their following catalogs: "Filmstrips, slides, kits and other materials," "16mm Films," "3/4 in. videocassettes," "Media resources for continuing library education and staff development available from the Reference and Loan Library."

5. CCBC. Check out their list of traveling exhibits. The Life and Times of Laura Ingalls Wilder exhibit, for example, may go nicely with a program of Hats in History or reserve the Marguerite Henry exhibit to accompany a Hats Off to Animal Lover's program or week.

6. Your library collection. Check your library's or your system's collection for exhibits, story hour kits, puppet shows, films, etc. Check your library catalog against the CCBC bibliography and other books mentioned in this manual. You will undoubtedly find other books, poems, films, recordings, and posters that tie into this year's theme.

PROMOTING YOUR PROGRAMS

Publicity may be a small part of your job but it is one of the most important. Spend some time thinking about the children you want to come to your summer programs and how you are going to reach them. Do you want to focus on a particular age group or group of children who haven't been participating? Consider, for example, making a special effort to reach out to handicapped children this year, or strengthen your ties with school librarians. A promo packet of items and ideas for you and your local school librarians has been prepared and will accompany this manual.

Following you will find a list of materials that the state provides to libraries at cost and suggestions for in-library, community and school promotion including specific ideas for the 1984 theme HATS OFF TO KIDS!

1984 WISCONSIN SUMMER LIBRARY PROGRAM

THEME: "HATS OFF TO KIDS"

MATERIALS ORDER BLANK

Please order only by unit as shown:

		NO. UNITS ORDERED	UNIT PRICE	AMOUNT
1.	1984 SLP MANUAL of program resources, promotion, activities and projects: $3.25 each		$3.25	
2.	Four-page READING RECORD (progression chart on back) (8½"x11"): 100 for $4.00		$4.00	
3.	READ-TO-ME RECORD (Adaptation of Item 2 for preschool participants): 100 for $4.00		$4.00	
4.	RUBBER STAMP for recording progression: $2.50 each		$2.50	
5.	WALLET-SIZE ID CARDS: 100 for $1.00		$1.00	
6.	Theme BUTTON with safety clasp: 20¢ each		$ .20	
7.	ACHIEVEMENT CERTIFICATE (8½"x5½"): 50 for $1.40		$1.40	
8.	READ-TO-ME ACHIEVEMENT CERTIFICATE (8½"x5½"): 50 for $1.40		$1.40	
9.	LARGE (22"x17") THEME POSTER, four-color: 75¢ each		$ .75	
10.	SMALL (8½"x11") THEME POSTER, four-color: 50¢ each		$ .50	
11.	Theme BALLOONS: 100 for $5.25		$5.25	
12.	BOOKMARKS - precut (8½"x2¼"): 500 for $3.75		$3.75	
13.	BOOKMARKS - uncut cheets (8½"x11") 5 bookmarks per sheet: 100 sheets for $3.25 (Suitable for imprinting locally if so desired.)		$3.25	
14.	Theme STICKERS (1"x1-7/8") Marching Bear variety pack: 36 for $1.00		$1.00	
		TOTAL AMOUNT		$

NOTE: MEMBER LIBRARIES OF PUBLIC LIBRARY SYSTEMS SHOULD ORDER THROUGH HEADQUARTERS IF STATE THEME IS BEING USED. OTHERWISE, ORDER DIRECTLY FROM ADDRESS BELOW.

Name: _____

Address: _____

City/State/Zip: _____

**Purchase Order No.: _____

Order by February 10, 1984, for shipment during first two weeks of April. Completion of orders received after 2/10/84 cannot be guaranteed.

ORDER FROM: Publication Sales
Department of Public Instruction
125 South Webster, P.O. Box 7841
Madison, WI 53707 (607/266-1098)

NOTE: **1. A Purchase Order or payment is accepted for orders over $10 from Wisconsin address.
2. Please send payment with order if total amount is less than $10 if out-of-Wisconsin address.

(Leave blank for Business Office use)

IN-LIBRARY PROMOTION - IDEAS FOR DECORATING AND PROMOTING IN THE LIBRARY:

BULLETIN BOARD IDEAS:

- Have a large hat on the bulletin board such as a top hat, Hats off to Kids! written on it. Out of the hat will come 'magic scarves', a paper chain, one ring for each book read or for each child signed up.

- Make a bulletin board collage entirely of people or things wearing hats. Check old copies of National Geographic especially to find unusual hats. Don't forget old book jackets as a good reference for this.

- Make a big hat like Jennie's in Keats' Jennie's Hat. Have the children bring things to decorate the hat. Place Jennie's hat on the bulletin board or in the story room.

- Keep a bulletin board of greetings from other lands and in other languages. Include some Native American if you can. Add clippings from the newspapers of things kids have done that are worth a salute. Start saving a few now to get going.

- Have a hat bulletin board with pictures children have drawn of neat hats.

- Attach a sideway view of a baseball cap or a Yankee Doodle hat to the bulletin board. Each time a child reads a book he or she can put a feather on the cap.

- Display pictures of children cut from local newspapers on a bulletin board with this year's slogan HATS OFF TO KIDS! at the top. This is a good way of emphasizing positive things about children. A variation of this idea, if you have a polaroid camera, is to have a picture of the reader or readers of the week, or pictures of library users of the week, etc. displayed on the bulletin board.

- Make a bulletin board in the shape of a top hat or derby or any kind of hat.

- Design a large 3-D hat out of tissue paper with upcoming events peeking out from under it. Use the caption 'Don't Keep This Under Your Hat'---Enjoy the _____ Summer Library Program.
  Upcoming events can be written on a ribbon or feather shape and changed weekly.

DECORATING THE CHILDREN'S ROOM:

- Make a large hat using a cardboard barrel as the basic foundation. Each child who is a member of the club can put his or her name on and pin or glue it to the hat.

- Have one character in a giant hat who spends the summer reading and collecting stories and poems. The kids could toss their favorite stories into the hat or tape them on the hat. Here is a poem that could go with the character:

> I keep a story in my hat because it's near my head;
> All I do is tap the lid and it's ready to be said.
>
> It drops down a secret chute and lands square on my tongue...
> In a neat pyramid of words that can be said or sung.
> I'm reading all the good stories that I can find
> Processing and computing them upstairs in my mind.
> As soon as they are ready, I'll store them in my hat,
> For if I kept them in my head-I fear it will get to fat!
>
> So what kind of story do you want? What would you like to hear?
> If you want a funny story...just wiggle your left ear.
>
> If you want a scary story, you can close one eye
> And I will try to tell it, if you promise not to cry.
>
> Judy Busack

- Have children bring a hat, hat invitation, paper hat, hat picture, with them when they register at the library for the summer library program. Those who do could receive a special surprise, which could be in a large hat, a box shaped like a hat, or a hat box. They could draw out of this for their surprise.

- Set up a corner of your room with all kinds of hats to try on--a mirror would be nice too. If you don't own a hat collection, see the bibliography section for names of books with directions for making hats. The games and giveaways section also has directions for making hats.
  Please read the preface for a word of caution on head lice.

- Place different kinds of hats at the end of book shelves telling what kind of books are on the shelves. Put on the hats the slogan HATS OFF TO GOOD BOOKS, then under the slogan, the kind of books found on the shelves.

- Make hats for books you have on display.

- Make a big hat to hold story time books in.

- Fill a hat, football helmet, etc. with candy and have a contest to guess how many pieces are in the hat.

DECORATING THE CHILDREN'S ROOM:

- To show children how special we think each one is, have each child make a hand-print and put their name on it. Hang them from a theme tree. The theme tree is a dead tree branch that sits in a colorful vase in the children's department. It is decorated monthly to fit the season or special programs.

- Collect hats from organizations around the community representing occupations, ethnic groups, historical hats, theatre hats, etc., or make a variety of hats. These can be displayed in several ways. Hang them from the ceiling with fishing line or string, hang them on a hat tree, display them in a case if they are old, delicate, or not yours! If you hang hats from the ceiling, you could also attach a number to each hat which corresponds to a riddle or question about a character in children's literature who wears a hat or just about kids in children's books. Or, under each hat hang the name of a story that fits the hat-detective hat, detective story, etc. Divide the summer into segments and suspend hats from the ceiling each time. Celebrate the Olympics by hanging baseball caps, tennis visors, football helmets and other sporting headgear. Include samples from area high schools and colleges. Explore Hats through history with cowboy hats, poke bonnets, tricorns, etc.

- If you have a display of hats from different lands or make hats from different lands, tie this in with a program on kids or stories from different countries, or even a folk fair.

DECORATING THE CHILDREN'S ROOM:

Try getting jelly candy hats, a local candy store may be able to order them for you. Play a guess-how-many hats are in the jar sort of game with a prize for the closest guess.

Suspend hats from the ceiling. Attached to each will be a guessing game or a number corresponding to a guessing game on paper. The children have to guess what character in children's literature would be wearing that hat.

For example:

This is a little witch. Her room is mixed-up. Her socks are mixed-up, and her hat is always on crooked. Her mother is Big Witch. She has had many adventures. Once she fixed the weather - indoors. Another time she conjured up a Screebit, a ghost of her own. She tricked the Blue Witch, and she saved her mother's new potion at the Witchville Fair. Who is the little witch who might wear this hat?

ANSWER: Dorrie

Other characters with hats that might be used are Peter Pan, Paddington, and Tom Sawyer.

Post a question of the week - with the questions about stories with hats, caps, etc., examples in the story Caps for sale:

Who took the peddlers caps? - monkeys.
How did the peddler get his caps back? - Monkeys gave them back by throwing them to the ground in the Wishing Hat book.
What happened to the hat at the end of the story? - Korbinian threw it out the window.
What folklore character stuck a feather in his cap? - Yankee Doodle.
Who stole the farmer's hat? - A bird.

When the child answers correctly give a prize that you might get from a fast food restaurant (balloons, pencils, coupons).

DECORATING THE LIBRARIAN:

- For last summer's theme, one staff member crocheted rainbow lapel pins for each staff member to wear. In CROCHET WORLD, Fall 1981, there are two patterns for hats that could be made to fit the HATS OFF TO KIDS! theme. Search other crochet books for other patterns.

- Make hats for your staff to wear during the summer or during programs-visors, paper hats, etc. Put name or HATS OFF TO KIDS! on hats. See model for painter's cap in Games and Giveaways section. Staff could also tip their hat every time a child has read a certain number of books or achieved his/her reading goal.

COMMUNITY PUBLICITY

Getting the word out into the community about your summer library program will help make parents, sitters, and recreation leaders who are your children's major transportation sources, aware of the programs you are offering. Following are some sample news releases and radio spots you can adapt for local use. There are other ways to bring attention to your summer programs too. Contact local youth organizations, the city recreation department; put posters in banks, laundromats, malls, discount stores; get notices in church bulletins; sponsor a summer kick-off activity; if you are trying to reach handicapped children, search out the community agencies that serve this group. They may be able to distribute fliers or help get the word out in other ways. Talk to community groups which include parents.

Solicit funds for library children's programs from local business and industry for a special HATS OFF TO KIDS FUND. Recognize their contributions repeatedly whenever you advertise SLP activities. Many companies have caps with their company logo on an insignia patch so use them in a prominent display to recognize their contributions and also promote further additions to the fund.

Recruit local artists or school art classes to paint a prominently located downtown store window-or several-with the slogan HATS OFF TO KIDS!

For your newspaper promotion, have a picture taken of all the librarians with their hats raised for a HATS OFF salute and cutline.

Let children prepare hand-drawn or typed sheets that tell about their program. A poster uses words and pictures to tell what the event is, when it is, and where it is. It must be easy to understand at a glance and easy to read. Compare it to a billboard or commercial. Posters and flyers will do a good job only if you make and distribute them early, two to three weeks ahead of your event. Check with merchants in your area and see who would be willing to put them in their store windows. Don't overlook that kids can make one for the front window of their own home. Other good places are schools and churches. Don't forget swimming pool, park, craft and hobby shops. Try the local YMCA, YWCA, and recreation centers.

Write down ten places where you think children in your area spend a great deal of time. Send your posters, flyers, and calendar there. If possible, have a storytime in several of the locations during the summer to express your appreciation.

****

Following are some sample letters, news releases, and radio spots you can adapt as needed.

Dear Community Leaders (or Friends):

This summer the _____ Public Library will sponsor a series of programs centering on the statewide theme HATS OFF TO KIDS! Children ages _____ to _____ will meet at _____ from _____ to _____, to share stories, films, crafts, music, and drama.

By experiencing and extending literature in a variety of ways, we will encourage the maintenance of reading skills throughout the summer and promote the library as a source of life-long positive experiences.

We ask your help in promoting these programs as parents and community leaders, in formal announcements and informal conversation. As adults, we can do much to encourage library use by support and example.

Enclosed is a list of tasks and materials that will be needed this summer for various projects. If your group can help supply any of these, we would greatly appreciate it. Good programs need not be expensive if we all help.

Thank you and have a nice summer.

30-SECOND SPOT

(to be read by station announcer)

_____, DIRECTOR OF THE _____
(first and last name of director) (name of library)
PUBLIC LIBRARY REMINDS US THAT THIS SUMMER'S LIBRARY THEME IS "HAT'S OFF TO KIDS." THE THEME WAS CHOSEN TO SALUTE ALL CHILDREN AND THEIR SPECIAL ACCOMPLISHMENTS. SOME OF THE ACTIVITIES PLANNED AT THE _____ LIBRARY INCLUDE (mention three or four)
(name of library)
special events or activities). FOR MORE INFORMATION ABOUT THE SUMMER LIBRARY PROGRAM, CONTACT_____
(first and last name of library director)
AT_____.
(telephone number)

60-SECOND SPOT

(to be taped by director of public library)

HELLO. THIS IS _____, DIRECTOR OF
(first and last name)
_____ PUBLIC LIBRARY. OUR LIBRARY IS COOPERATING
(name of library)
WITH THE _____ SCHOOL DISTRICT AND THE
(name of school district)
DEPARTMENT OF PUBLIC INSTRUCTION TO CELEBRATE WISCONSIN'S SUMMER LIBRARY PROGRAM. THIS YEAR'S THEME, "HATS OFF TO KIDS," SALUTES CHILDREN AND THEIR SPECIAL ACCOMPLISHMENTS. SOME OF THE ACTIVITIES WE HAVE PLANNED INCLUDE (mention three or four special events of activities here). FOR MORE INFORMATION ABOUT THE SUMMER LIBRARY PROGRAM, CONTACT _____ AT
(name)
_____.
(telephone number)

AND REMEMBER, OUR SUMMER LIBRARY HOURS ARE FROM (mention hours here).

SUMMER LIBRARY PROGRAM - "HATS OFF TO KIDS"

Sample Press Release

Contact: _____, director of _____
(first and last name) (name of library)
public library, (telephone number)

"Hats Off to Kids" is the theme of this summer's library program according to _____, director of _____ library.
(first and last name) (name of library)

The _____ public library is cooperating with the_____ and the Department of Public Instruction in drawing attention to all children and their special accomplishments through Wisconsin's 1984 Summer Library program.

"The program is designed to encourage children to use libraries and retain their reading skills over the summer," _____ said.

Some libraries offer reading clubs, puppet shows, storytelling, films and other activities based on the theme to bring young readers and books together," _____ said.

_____ said he/she is excited about this year's theme." The hat motif can be used to explore all kinds of people and occupations from sports to science, from different activities to different times."

Last year nearly 90 percent of the state's public libraries participated in the voluntary program sponsored by the Department of

(more-over)

Public Instruction, _____ said. "Our goal is to involve at least _____ (number) pre-schoolers through young adults in the program."

For more information about _____ (name of library) summer program, contact _____ (last name of director) at _____ (telephone number).

-30-

SCHOOL - IDEAS FOR PROMOTING YOUR PROGRAMS IN THE SCHOOLS

- When visiting schools, give each child a mini-poster to color and hang on refrigerator door. (Grades 1-3). (See coloring sheets in games and giveaways section).

- Send something to school a day or two before the visit as an interest builder. This could be a huge hat, hat mobile, or decorated hat box with a large question mark on it. Put it in a classroom or IMC as a surprise to create interest.

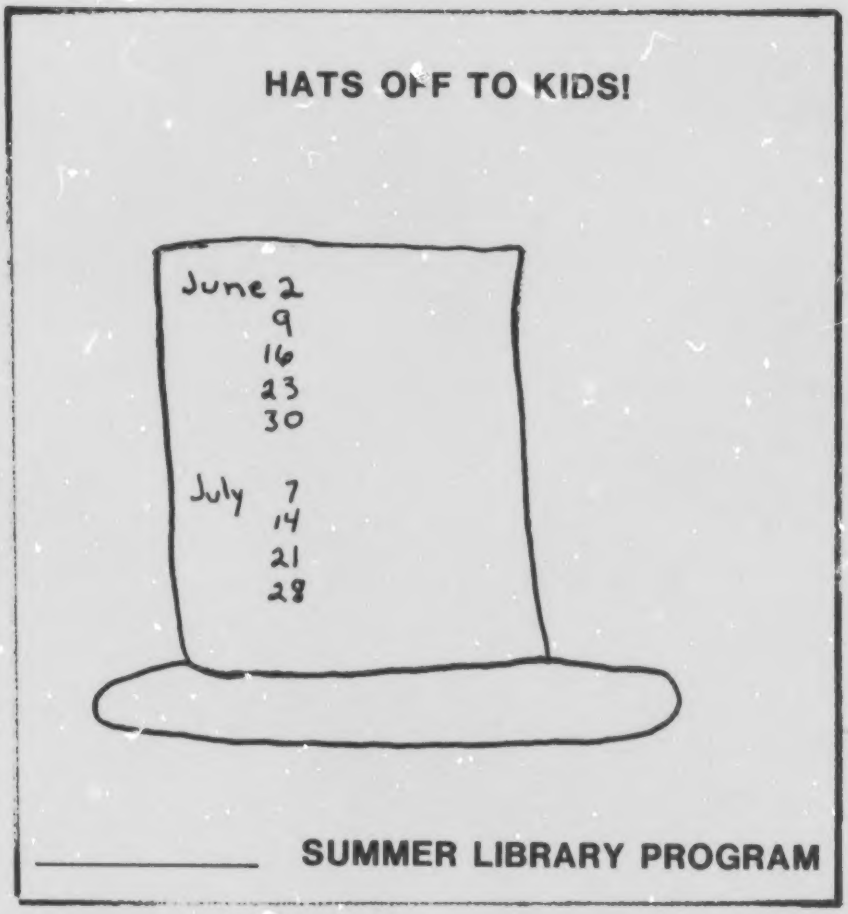
- If cable television is available in classrooms, make and have shown a short promotional skit before the visit. It could be as simple as a person putting off and on various hats or acting out Caps for Sale or the cut and fold story, The Rain Hat. The camera would then cut to a written message.

- Do some silly hat poetry from Shel Silverstein such as **"Mr. Spats"** in OH, WHAT NONSENSE by William Cole. Viking, 1966; **"Hat"** and **"Tight Hat"** in WHERE THE SIDEWALK ENDS, Harper, 1974; or the **"Quangle Wangle's Hat"** by Edward Lear.

- Do magic tricks while wearing a top hat. Search your magic books for some simple, no fail tricks. Even if you do one or two simple tricks, it will make a big impression.

- Working through elementary school librarians and art teachers have children create wild and wonderful hats or hats depicting what they would like to do or be when they are adults. Hang them from the ceiling of the children's room each by its own string beginning a few days before registration so that it won't get to be 'old hat'.

Sample Flyers



Hats off to KIDS!

Draw each one a hat!!

favorite hat...

funniest hat...

book character hat...

Make a list on the back of as many different kinds of hats as you can.

_____ PUBLIC LIBRARY

Summer Reading Program

Here are some sample letters to send to your school principals and teachers:

Dear Principal:

HATS OFF TO KIDS! is the theme of the 1984 Wisconsin Summer Library Program. _____ Public Library is sponsoring programs during the summer to encourage children to use the library, to help them retain their reading skills and to have fun.

We want to get the word out to as many children as possible. I will be contacting you soon to arrange a short visit to your school to promote this summer's library programs.

Sincerely,

Dear Principal:

It's 1984 and an election year. Our candidate for a good summer is the Summer Library Program at _____Library. We think we're backing a sure winner in this year's theme HATS OFF TO KIDS! and with your cooperation there will be lots of kids and hats at the library this summer.

We would like to visit your school to present a _____ minute program (skit, puppet show, book talk) to promote the program to an all school assembly of grades K-6. Because of time and staff limitations, we cannot visit individual classrooms. We will be available beginning _____ for school visits.

Teachers are also invited to arrange tours for their classes during April and May.

To schedule our visit to your school or a class tour of the library, please call the children's department at _____.

Sincerely,

Dear Teachers:

Please pass the following information on to your students and/or feel free to use it as a classroom activity:

The _____ Library is making a book with contributions from students ages _____. Anyone who wants to help write or illustrate it is welcome to do so. The title of the book is FEATHER IN MY CAP which goes along with the theme of our summer library program Hats off to Kids!

The guidelines for participating are easy, but it is important that they are followed exactly.

- All entries must be on standard-sized paper 8½"x11", lined or unlined.
- Send entries to the children's room of the public library by _____.
- TO BE AN AUTHOR: in 50-250 words, write an essay on "What I'd like to be" or "A favorite book character who wears a hat" or "What is special about being me."
- TO BE AN ILLUSTRATOR: Draw a picture of a hat or draw a picture of a hat that a book character wears.
- TO BE A POET: Write a poem about a hat or about what you like about being you.
- Include your name, grade, school, and all-time favorite book on your drawings or writings.

All entries will be included in the book. The finished copy will be kept at the Children's Reference desk at the public library.

P.S. ART TEACHERS: Have students create or paint different kinds of hats in class. Perhaps we can arrange a display at the library this summer.

For further information, call Children's Services at _____.

(Adapted from a letter sent to teachers for last year's summer library program from Appleton Public Library.)

Designed by Susan McQuade,
South Central Library System

PROGRAMS

HATS OFF TO KIDS!

Make a special effort this summer to provide positive programs and publicity about the children in your community. Display hats of children or center a program around children in the community who have done something interesting or praiseworthy: Girl Scouts, Boy Scouts, musicians, artists, 4-H members, athletes, writers, a child who has been recognized for saving someone's life, a child who has overcome some handicap. Cut out pictures of children from the local newspaper showing the positive things they do. Display them on a bulletin board. Encourage children to bring in clippings as well. Display HATS OFF TO KIDS! slogan at the top.

If your town has a summer parade, have the library kids march in hats with a banner HATS OFF TO KIDS." Hats can be of their own design or modeled after a storybook character or person they would like to be.

For a final program, plan a HATS OFF TO KIDS! party in which each child will receive a special salute, applause, or hat when they receive their folders and/or awards. Kids can wear crazy hats to the party.

Have a geneology program. Kids can trace their ancestry.

See also preschool programming section.

HATS OFF TO KIDS IN BOOKS

Share these riddles and tell who the "kid" is in the book:

1. A small child who goes blueberry picking with her mother and finds herself following a Mama bear _____.

   Little Sal from the book, Blueberries for Sal, written by Robert McCloskey

2. A boy who helps his Uncle Ulysses in his lunch room and ends up with too many doughnuts.

   Homer Price in the book Homer Price by Robert McCloskey

3. What boy causes the king's carriage to come to a halt because he is wearing a hat before the king. Every time he takes off his hat, another one appears?

   Bartholomew Cubbins in the book The 500 Hats of Bartholomew Cubbins by Dr. Seuss

4. Can you remember the book in which a boy trained his dog Ribsy to bring in the newspaper and one morning found seventeen newspapers on his doormat? Who was the "kid?"

   Henry Huggins in Henry and Beezus by Beverly Cleary

5. What teacher had a horse so little that people laughed at it, until the horse won a pulling bee by pulling a log with three big men sitting on top?

6. Who wants an old printing press from a girl in his neighborhood? He wants it so much that he finally buys an old broken doll for ten cents and has to take it home without his friends seeing it so that his mother can patch it up for the trade.

   Little Eddie in Eddie and His Big Deals by Carolyn Haywood

7. Who is the boy who has a pesky two-year-old brother named Fudge and a pet turtle named Dribble? Clue: the boy is a fourth grader.

   Peter Hatcher in Tales of A Fourth Grade Nothing by Judy Blume

8. Who was the boy who took a stroll with a crayon and drew himself some exciting advertures?

   Harold in Harold and the Purple Crayon by Crockett Johnson

9. What girl with golden hair enters a house without knocking -clue: she's in a fairytale?

   Goldilocks in The Story of the Three Bears

10. What book tells about a young boy who gets caught in a bear trap by hunters searching for a bear for their zoo? Who is the boy?

    Johnny Orchard in The Biggest Bear by Lynn Ward

11. Who made a fence of whale ribs and kelp to keep away wild dogs? In what book do we meet this girl?

    Karana in Island of the Blue Dolphins by Scott O'Dell

12. What little girl went to school just so she could have Christmas vacation? Before her first day of school was over, she drew a life-size picture of her horse. Her initials are P.L.

    Pippi Longstocking in Pippi Longstocking by Astrid Lindgren

13. Who is the best stone thrower in town? She is afraid of being sent to a reformatory because she has been blamed for breaking church windows.

    Queenie Peavy in the book Queenie Peavy by Robert Burch

14. Who faces bully, Marv Hammerman every day after school? His nickname is Mouse. What book do we meet him in?

    Benjie in The Eighteenth Emergency by Betsy Byars

15. Who tries to get a library card at the public library and ends up falling down a coal chute?

    Rufus M in Rufus M by Eleanor Estes

16. Who fixes a hopelessly broken television and discovers that in fixing it, the television can predict the future? What book is he in?

    Apeface in A Billion for Boris by Mary Rodgers

17. Who opens a box in the morning and puts together the toy and finds himself in the Lands Beyond where he meets a dog with a clock in his body and people are selling words?

    Milo in The Phantom Tollbooth by Norman Juster

HATS IN HISTORY

Poke into the past a bit and research the many kinds of hats people have worn over the ages. Find illustrations of them, or examples of them from local residents, theatre groups, historical society. See the December 1983 issue of EARLY AMERICAN LIFE magazine for two articles on hats: The Hats on Early Americans' Heads pp. 58-60 and Straw Hats p. 61. Examples of three hats from history are included in the manual. You will find directions in the Games and Giveaways or craft section for making a pioneer hat, a Japanese Kabuki helmet and a printer's cap. Check the bibliographies for the titles of craft books with directions for making hats and you will find many others.

Program ideas: Have children bring or draw a hat from history, perhaps one they would have liked to have worn. Examples include a Napoleon hat, George Washington hat, Gibson Girl hat, pioneer hat, pioneer bonnet, Indian headdress, etc. Display books on historical characters such as Amelia Erhardt, Laura Ingalls Wilder, Daniel Boone, Abe Lincoln, Uncle Sam, famous pirates, kings, queens, military leaders, etc. If you look through back issues of magazines, you will be surprised to find pictures of many famous people in history--wearing hats! Clip them out and mount them on a poster or bulletin board with the caption 'Who's under the hat?' Answers can be mixed up over to the side and kids can try to match them. Again, display biographies of these people nearby.

As a regular part of weekly storytime, bring an antique or old hat to show children, letting them guess how old it is and where it came from. Tell a story about the hat, who might have worn it, adding details to bring the story to life.

Invite a long-time resident of your town to each program. This person could model a hat from history as well as bring pictures or artifacts to show the children 'how it was' in their life a few years back. It would be best to set a time limit for the presentation (10 minutes, perhaps) and ask the presenter to focus on the hat and when and where they got it. Invite parents to these programs.

See the 'Hats on for other places, different times' section in bibliography.

Don't forget the CCBC Traveling Exhibit, The Life and Times of Laura Ingalls Wilder. It would complement a program on Hats in History.

KINGS, QUEENS, AND CROWNS

The medieval period offers many ideas for programming. Children's literature is filled with stories involving kings, queens, and crowns. Kate Crackernuts, Cap O'Rushes, King Midas, The Emperor's New Clothes are just a few of the folktales you will find to tell. Then check out Babar, THE

KING'S FLOWER, THE KING'S WISH AND OTHER STORIES, THE CRYBABY PRINCESS, THE PRINCESS AND THE COOKIES and THE PRINCESS AND THE DIAMOND D.

As part of a program, make crowns using tagboard strips with the top cut in a variety of designs (scallops, points, etc.).

Gather pictures of famous royalty (Princess Di, Prince Charles, King Tut, etc.,). Display and have children guess who is under the crown.

For a writing project based on the EMPEROR'S NEW CLOTHES, have children complete the paragraph:

"When they saw the emperor's new hat, everybody _____
(eg. laughed, cried, etc.) because _____

HATS AROUND THE WORLD

Think about all the kinds of hats people wear around the world and why they wear them. Why is a cowboy's hat so tall and deep and wide-brimmed? Why does a sunbonnet have such a fluffy, face-framing frim? Why is a turban made from wound-up cloth? This is an easy jumping off spot to explore other cultures and children from other cultures.

Clip pictures of people wearing different hats from magazines. NATIONAL GEOGRAPHIC and SMITHSONIAN magazines are good sources of pictures. You'll be surprised at the multitude of pictures of people in hats accompanying articles and in advertisements in many magazines. Make a collage for a bulletin board or display a hat or picture of a hat each week and have kids guess which country it comes from. Plan a program around that country. Include information and books and films, and stories about children from that country.

Display and read stories about children around the world. See **Hats off to kids everywhere** titles in bibliography and **Kids around the World** film titles in film list.

Teach children how to do the Mexican Hat Dance.

HATS OFF TO CONTENDERS

Highlight the Olympics or an athlete in your community.

Use the new Play it your own sports books: CAN YOU WIN THE PENNANT? and PRO FOOTBALL SHOWDOWN by Mitch Gelmen, Archway, 1983. The reader is the coach or manager choosing how to play.

Sponsor a Library Olympics with emphasis on the different headgears of sports. Decorate the children's room with hats representing different sports: Helmets, caps, visors, etc.

See **Hats Off To Contenders** titles in biography and the films YOUNG WOMEN IN SPORTS, ROOKIE OF THE YEAR, TAP DANCE KID, NIKKOLINA in the film list.

HATS OFF TO AMERICA (4th of July week)

From the phrase "I take my hat off to you" meaning "I salute You." Include patriotic customs, stories about the revolution. Don't forget Yankee Doodle.

THEY'RE THROWING THEIR HATS IN THE RING

Take off on 1984 as an election year. Political conventions, biographies of presidents, Trivia about the presidents.

Have an election for favorite book in your community. Do it by age group.

If you ran for mayor of your town, what promises would you make to the people? What do you think needs improving in your town?

KEEP IT UNDER YOUR HAT

A program of secrets. Start off by playing a game of "telephone" where you whisper a secret to the person next to you who passes it on down the line until the last person announces his (often very strange) version of the original. Then explore secret languages (like Pig Latin-What is the best way to catch a rabbit? Ide-hay ehind-bay a-way ush-bay and-way ake-may a-way oise-nay ike-lay a-way arrot-cay!) Of course you would want to include secret codes an ciphers. There are many excellent books available on the subject. Graphology might be another direction for the program to take--revealing your secret self. How about including spies or famous detectives from Nate the Great to Sherlock Holmes. Maybe police detective work. You could explore fingerprinting, perhaps inviting a policeman to demonstrate and even use this non-threatening atmosphere to fingerprint the children as a part of the current efforts to thwart kidnappers. The following is a short bibliography to help you plan this program:

Aylesworth, Thomas G. GRAPHOLOGY; A GUIDE TO HANDWRITING ANALYSIS., Franklin Watts, 1976.

Schwartz, Alvin. THE CAT'S ELBOW AND OTHER SECRET LANGUAGES. Farrar Straus Giroux, 1982.
Deming, Richard. THE POLICE LAB AT WORK. Bobs-Merrill Co., Inc., 1967.
Garden, Nancy. THE KID'S CODE AND CIPHER BOOK. Holt, Rinehart and Winston, 1981.
Halay, Dan. THE MASTER SPY. McGraw-Hill, 1968.
Lamb, Geoffrey. SECRET WRITING TRICKS. Thomas Nelson, 1975.
Wann, Peggy. THE TELLTALE LINE. Macmillan, 1976.
Millimaki, Robert H. FINGERPRINT DETECTIVE. J.B. Lippincott, 1973.
Peterson, Johs. HOW TO WRITE CODES AND SEND SECRET MESSAGES. Four Winds Press, 1970.
Raskin, Joseph. SPIES AND TRAITORS; TALES OF THE REVOLUTIONARY AND CIVIL WARS. Lothrop, Lee and Sheppard, 1976.
Sarnoff, Jane and Reynold Ruffins. THE CODE AND CIPHER BOOK. Charles Scribner's Sons, 1975.

And while you're thinking of secrets and sleuthing, don't forget the many young detectives in children's books and films. See **Kids Solving Mysteries and Crimes** in Film List.

HATS OFF TO HUMOR

Read and write hat limericks.

Brewton, John E. ed. THEY'VE DISCOVERED A HEAD IN THE BOX FOR THE BREAD AND OTHER LAUGHABLE LIMERICKS. Har-Row, 1978.
Livingston, Myra C. A LOLLYGAG OF LIMERICKS, Atheneum, 1978.
Oliver, Hugh. THE AMERICAN LIMERICK BOOK. Beaufort, 1981.
Rosenbloom, Joseph. THE LOONIEST LIMERICK BOOK IN THE WORLD., Sterling, 1982.
Sawyer, Paul. THERE ONCE WAS A BOOK OF LIMERICKS. Raintree, 1978.

Use any of the Peanuts books by Charles Schultz (Snoopy wears a dog dish for a hat quite often). Have fun with any of the humorous poetry by Jack Prelutsky, Edward Lear, Shel Silverstein.

A clown make-up workshop is fun. Buy white clown make-up in drugstores.

Have a clown hat making workshop or Silliest Hat contest.

HATS OFF TO ANIMAL LOVERS

Animal themes are easy to work with an always popular. There are a number of 'famous' animal characters in children's books as well as some folktales you can tell that involve animals and hats. And what about children and their relationships with animals - Julie of the Wolves, etc.

Think about how you can use CAT IN THE HAT or Paddington Bear or the hat story in DAYS OF FROG AND TOAD or Bartholomew Cubbins or Babar.

Tell the story THE MAGIC LISTENING CAP in Yoshiko Uchida's book of the same name. It is a short folktale, easy to learn, about a magic cap that enables a man to understand what the animals and plants are saying. Tell and have the children act out CAPS FOR SALE or one of the variations of the story. See bibliography section for other versions.

Following is an excerpt from the 1980 program manual:

"CAPS FOR SALE" is an excellent story for dramatization for older children as well as preschoolers. One of the best features of this story is the flexibility of the cast. No matter what size the class is, the entire group can take part in it. The more monkeys the merrier! If the children or the leader decides to include a village scene in which the peddler attempts to sell hats to the residents, then any number and types of villagers may be included. One of the best ways to begin playing this story is to have everyone at the same time pantomime the antics of the monkeys. By the time each child has been a monkey, he is better prepared to play the story. Another way of beginning is to have everyone at the same time pantomime stacking the hats ("Oops! Be careful, or they will fall off!") on his head and then getting up and walking around with the hats. Coach from the sidelines with comments to help the children ("Watch the puddle in front of you. Don't let your hats fall into it!") Older children can suggest how many and what kinds of scenes are needed to tell the story. They can suggest ways to introduce the peddler's occupation. They might decide to include a scene which will develop the story, but one which is not in the text. In any case, it is a good idea to work on small portions of any story first before attempting to play the entire story at once. The scenes do not necessarily have to be played in order, nor do all of the scenes have to be played. Roles can be switched. The leader can play the peddler while the "monkeys" steal the caps. Then the children can take turns being the peddler. Everyone can "try on" the same character at once. With older children, there can be more emphasis as time goes by on planning, playing evaluating, and replaying a scene as well as more emphasis on characterization and dialogue. Don't be disappointed if dialogue with any age group is very scanty in the first playings as this is normal

even with detailed planning. With preschoolers, keep the creative drama sessions very simple, very short, and above all, light-hearted. If the leader takes part in the playing and has fun, most preschoolers will want to play along with her. It is probably a good idea to stress the importance of the role of the "audience," expecially with preschoolers, since some children become bored, impatient or even upset if they are not "on stage" at the moment.

Here is a flannel board story adapted by Barb Poehling:

FELIX THE BALD-HEADED LION

a flannel board story

In 1967, Delacorte Press published Kenneth Townsend's FELIX THE BALD-HEADED LION. It is no longer in print, but it's too good a hat story to lose. It would make a great flannel board story using the Felix template taken from the book by WRLS graphic artist Jennifer Grimsled. This is an adaptation of the story.

Felix lived in Africa in a tree just like all the other lions except Felix didn't look like all the other lions: he was bald. The other lions laughed at Felix and this made him very embarrassed and sad. He thought to himself, "What I need is a hat to cover my bald spot so the other lions won't laugh at me."

Felix climbed high in his tree so he could look around to see if someone wearing a hat was coming. And someone was! Quick as a wink Felix snatched the man's hat from his head and hid with it in his tree. The man looked and looked for his hat, but couldn't find it so he went on his way. Felix put the hat on his head but it started to come apart - it was a turban and it was all unwound.

This wouldn't help Felix cover his bald spot so he ventured out to the edge of the forest and saw a magnificently deemed little man reading a newspaper. He was wearing a beautiful, shiny black top hat. He was concentrating very hard on his reading and didn't even notice when Felix snatched his hat from his head.

Felix tried the black top hat on, but it didn't fit. It sat right up on his ears and didn't cover his bald spot at all. "This will never do," thought Felix, so he gave the hat to a passing hippopotamus.

Felix was frustrated and dejected. He climbed back int his tree to sun himself. On sunny days, lots of people go out walking and there below him was a lady all dressed in her finest. She looked beautiful, but she also looked mean.

Felix liked the look of her hat and quickly grabbed it, but no quick enough. The lady - for she truly was mean, and very fast, too -turned and hooked Felix's tail with the handle of her umbrella. She looked at him and said, "I'm going to take you to my husband. He's a colonel in the army. He'll know what to do with you." And she dragged Felix to her husband.

The lady's husband, the colonel, looked at Felix and demanded, "You give my wife's hat back to her."

But Felix looked sad and hung his head. He said, "Sir, I need the hat. It fits me just fine and it covers my bald spot. If I do not cover my bald head, all the other lions laugh at me."

The colonel was a kind man. He looked at Felix and had an idea. "I'll make you the mascot for my army. You will have two hats. You'll have an ordinary hat for ordinary days and a fancy dress hat for parade days."

This made Felix happy. Both hats were beautiful and they fit just right and covered all of Felix' bald spot. He learned to march with the men and wear his hats just so.

One day after a parade when Felix was wearing his very special hat, the colonel noticed how handsome he looked. The colonel said to Felix, "Why don't you go back to the forest and show your hat to the other lions."

Felix did go back to the forest to show off his hat. And do you know what? Not one of the other lions laughed at him.

Adapted from the book by Barb Poehling.

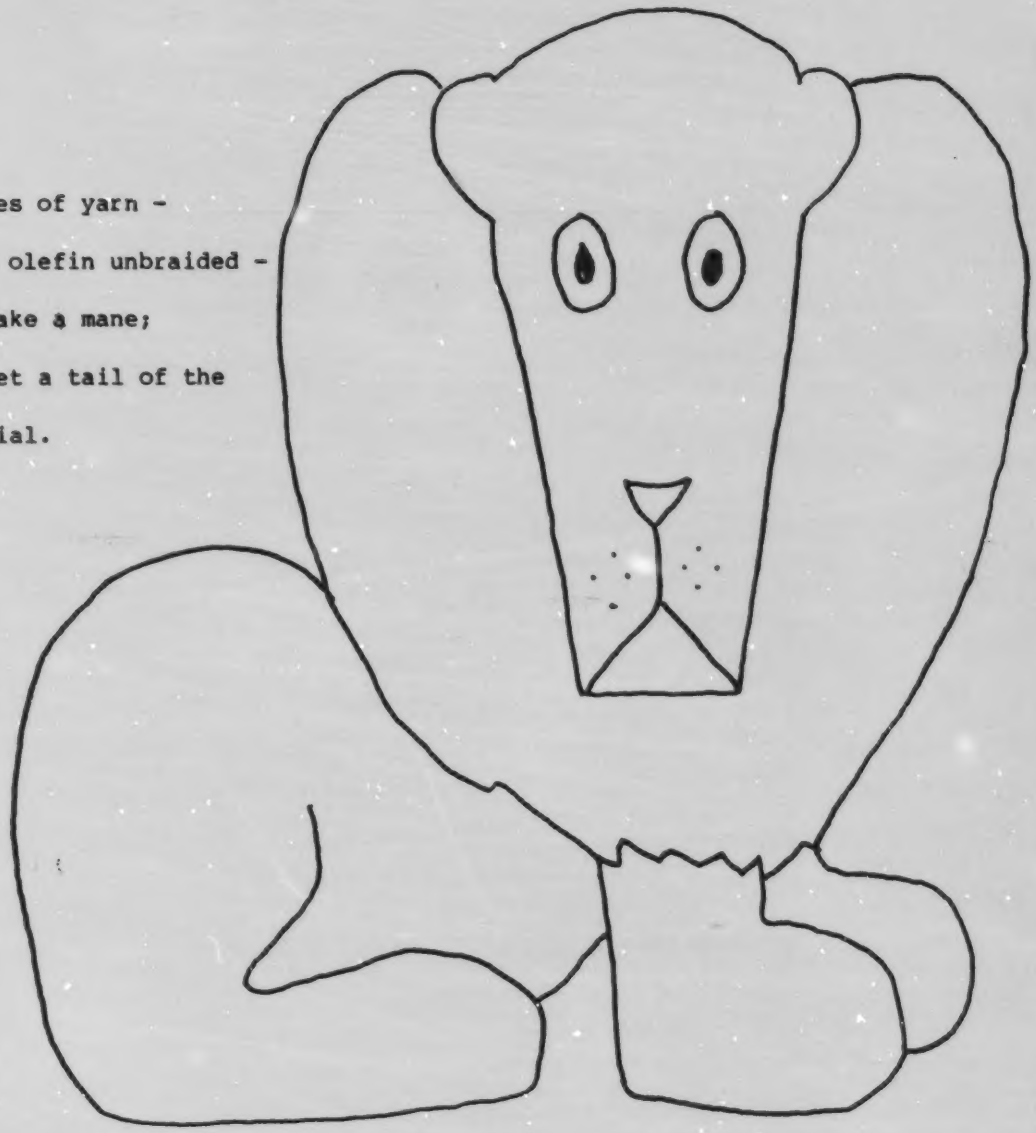
a few pieces of yarn -

or macrame olefin unbraided -

glued to make a mane;

don't forget a tail of the

same material.



You can use anything to make the hats, but a piece of yarn the same color as the "turban" glued on only at one end and laid on the felt turban will be ready to pull apart easily.

pull free
end to unwind
turban

You will find many more animal stories that can be used creatively in programs.

Have a local veterinarian or horse trainer bring in a horse for a program. (Best to have the horse outside). The vet can explain the basics of horse care and actually demonstrate it. If the horse is well trained, an assistant could put the horse through the basic steps of horse training. Prizes for the day could be some free tickets to a riding stable. You will find these stables very cooperative in supplying several tickets and it could be stipulated on the ticket that the child must be accompanied by an adult. This would be a good time to have Marquerite Henry's CCBC traveling exhibit in your library as well as a display of other horse stories.

Don't forget Jill Krementz's A VERY YOUNG RIDER.

Invite a speaker from the Humane Society to do a program on pets and pet care. Invite a 4-H member to come to do a program or bring an animal and make a presentation. This would be a good time to do a special **Hats off to Kids in 4-H** as well.

Have a dress-up your Teddy Bear Day. Children dress their bears as their favorite character.

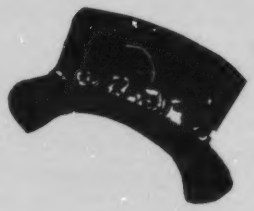
HATS ON FOR FUTURE ROLES

Career hats, community helpers' hats, working hats. Hats represent many different occupations and programs can center around the different hats people wear for their jobs.

Community helpers are vital to all communities. Focus on different community helpers such as doctors, firefighters, police, bakers, construction workers, etc. Discuss what their roles in the community or invite people from different occupations to come to the library to talk about their jobs. Arrange a visit to a bakery or fire station or post office if kids haven't been to one of those places on a recent school trip. Have a program on making the kind of hat featured in the program. See ARTS AND CRAFTS ACTIVITIES DESK BOOK by Joyce Novis Laskin pp. 25-27 for section on community helper hats.

Each week sponsor a different area of reading with a **"Hats Off for ..."** theme. Use the hat associated with the genre for decorating and activities.

Hats Off to Mystery - Sherlock Holmes type hat
Hats Off to History - Laura Ingalls Wilder sunbonnet
Hats Off to Birthdays - party hats
Hats Off to Westerns - cowboy hat
Hats Off to Sailing - pirate hat, captain's hat



HATS IN THE NEWS

Display books on current personalities.

MAGIC HATS

Plan a program on doing magic tricks with a hat. Invite a magician to do a magic show-find local young magicians to do a show. Several magicians are listed in the PERFORMING ARTISTS PROFILES SECTION.

Magic hat stories include THE MAGIC LISTENING CAP, THE QUANGLE WANGLE'S HAT, THE WISHING HAT, THE 500 HATS OF BARTHOLOMEW CUBBINS, THE HAT.

BACKWARDS HAT DAY

Everyone comes to storytime wearing their favorite hat backwards. Parade around.

Enter the spirit of the day by: greeting the children with "good-bye" and serving upside down cake. Have bookmarks with a backwards message -have mirrors available to decode it and then let them create their own backwards messages for friends.

STORYTELLER'S GRAB HAT

Have 4-5 storyteller's situated in different parts of the library. Have a hat full of the numbers (1-5) and when the children arrive for the program have them take out a number. After gathering in a large group, they are given directions as to where they will meet for the first story. All the story tellers will be telling a story simultaneously. After the first story, each group moves one number up. The neat thing about this is that each storyteller only has to prepare one story and still each group will be hearing four different stories. We have done it at the library and the children enjoyed it.

Put on your thinking cap and make a list of things that shelter your head:

Roof
Porch
Ceiling
Umbrella
Bumbershoot
Parasol
Canopy
Awning

MAD HATTER CORNER

What do you get when you mix mirrors, hats, and kids? You get a "Mad Hatter's Corner" and a whole lot of fun for everyone.

The Corner can be as simple or as elaborate as your time and space allow. Begin by gathering as many "looking glasses" as you can -- all shapes and sizes. Attach some to the wall if you can, and have others, such as compact mirrors, travel mirrors and unbreakable metal baby mirrors, in a box or on a shelf where children have easy access to them. For the "Mad Hatter" part of the Corner, gather as many different types of hats as you can lay your hands on (children's librarians are notoriously resourceful, so the collections are likely to be wild!) and hang them on a hat rack (if you have one) or pile them in a basket near the mirrors. Add a small area rug to define the Corner, and your work is finished!

Why not have as a program early in the summer a "Mad Hatter's Hat Party" in which children would be asked to choose a hat from a box and pantomine a scene that the "original owner" might have been involved in. The audience will love guessing, and creative dramatics will benefit everyone. Read a couple of "hat stories" -- like "Caps for Sale" --serve refreshments, and end with a hat parade up to the "Mad Hatter's Corner" where the children can leave their hats.

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HATS OFF TO ALICE by Martha Shogren, Berkeley Public Library

Hats! Hats! and more hats! This was the theme of our third annual Mad Hatter's Week program in celebration of Alice in Wonderland's birthday. Hats? Birthdays? Mad Hatter's Week?

This unusual "happening" started three years ago when two of the Young People's Room staff rhapsodized over a gorgeous hat worn by a patron and suggested some kind of hat celebration so that everybody could show off their unusual hats.

We agreed, and began researching to see what possible tie-ins there were with library programs. In Chase's Calendar of Annual Events (1983 edition), we found that January 21 is Hat Day in a Glenmont, N.Y. elementary school--its stated purpose: "To celebrate the multitude of head coverings that people wear around the world."

Through a search of encyclopedias and histories of various industries we learned that in 1780, Zadoc Benedict founded the first hat factory in the United States in Danbury, Connecticut--which became known as "Hat City." We also discovered that John Genin made the first soft felt hats for women. Interesting, but would our young patrons really care?

Our search led us next to a significant date--October 19, 1781--when the Battle of Yorktown was fought, when the triumphant "Yankee Doodles" marched through town proud of every "macaroni" feather stuck in their hats, playing the famous British song. This was still not what we had in mind.

Then we came upon a note in The Annotated Alice which explained the following exchange from Lewis Carroll's "A Mad Tea-Party":

> "...The Hatter was the first to break the silence. 'What day of the month is it?' he said, turning to Alice: he had taken his watch out of his pocket, and was looking at it uneasily, shaking it every now and then, and holding it to his ear.
> Alice considered a little, and then said, 'The fourth.'"

The explanatory note states: "Alice's remark that the day is the fourth, coupled with the previous chapter's revelation that the month is May, establishes the date of Alice's underground adventure as May 4, May 4, 1852 was Alice Liddell's birthday. She was ten in 1862, the year Carroll first told and recorded the story...."

At last--a reason for a hat celebration! And it could be held at the right time. Since the first week in May would be Mad Hatter's Week, we would hold a celebration in honor of Alice in Wonderland's birthday!

Our first celebration was simple. Hat stories were the subject of story hours and class visits. Hats were made at craft sessions. Hats of all types were on display. Staff members wore hats while working at the circulation and reference desks; children were encouraged to wear hats while in the Young People's Room. Both patrons and staff really enjoyed it. Soon other departments joined in and wore hats, too. Even the members of our Library Board wore hats to a meeting which was held in our story room!

This year we repeated all of these activities and added another attraction--the owner of the Berkeley Hat Co. gave a demonstration of hat-making, and explained the origin of different hat styles, and how each style is made. She showed examples of the types of hats which members of the audience were allowed to try on. The variety of hats was fascinating--a top hat, a stovepipe, an opera hat, a fisherman's hat, and "artist's" beret, a deerstalker's hat, a Foreign Legion hat, a Panama hat, a tricorn, a pith helmet, an umbrella hat, veiled hats--and many more. And everyone who attended the program wore a hat.

Children arrived wearing hats they had made, or a favorite hat from home--baseball hats were the most popular. We displayed hats made by second grade students as part of a unit on the Victorian period. We also displayed books and stories about hats--most of which left under patrons' arms during the week.

Among the ideas we want to explore for our next Mad Hatter's Week are a hat contest, an Alice in Wonderland look-alike contest--and a hat-story contest, for which children will be asked to write a story about a hat. The possibilities are endless!

To help readers develop a preschool or story hour with a hat theme, we compiled the following list of suggested books for younger children.

Easy Fiction

Bannon, Laura, HAT FOR A HERO, Whitman, 1954.
Pablo, A Tarascan Indian boy who saves the village from a rampaging bull, wins a mariachi hat.

Barrett, Judith. THE WIND THIEF. Atheneum, 1977.
The wind, looking for a warm, cozy hat for his cold head, decided to take a young boy's long, knitted stocking cap.

Duvoisin, Roger. JASMINE. KNopf, 1973.
Jasmine, the cow, wears and old-fashioned hat, but the animals ridicule her.

Goodall, John. PADDY'S NEW HAT. Atheneum, 1980.
The purchase of an elegant straw hat leads Paddy Pork into wild adventures.

Keats, Ezra Jack. JENNIE'S HAT. Harper. 1966.
Jennie is disappointed with her plain hat until her bird friends decorate it.

Mayer, Mercer. HOW THE TROLLUSK GOT HIS HAT. Golden Press, 1979.
A stamp-collecting Trollusk returns Reggie McLeod's new Squeezle skin hat and they become good friends.

Suess, Dr. 500 HATS OF BARTHOLOMEW CUBBINS. Vanguard, 1938.
Every time Bartholomew tries to take his hat off before the king, another appears.

Slobodkina, Esphyr. CAPS FOR SALE. Addison-Wesley, 1947.
The favorite about a cap peddler and the mischievous monkeys who take his caps.

Uchida, Yoshiko. SUMI'S PRIZE. Scribner, 1964.
Sumi works hard to try to win a kite contest only to lose by saving the principal's hat.

Ungerer, Tomi. THE HAT. Parents, 1970.
A top hat with magic powers blows into a one-legged soldier's life.

Other Sources

Verna. TALES FROM THE STORY HAT. Coward, 1960.
Stories as they were told by African storytellers who wore a hat decorated with objects, like charms, representing stories.

Courlander, Harold. HAT-SHAKING DANCE. Harcourt, 1957.
The title story of these Gold Coast tales tells how a hat and hot beans are responsible for bald spiders.

Fisher, Leonard Everett. THE HATTERS. Watts, 1965.
The history of hatmaking in the U.S.

Uchida, Yoshiko. THE MAGIC LISTENING CAP. Harcourt, 1955.
The title story is the delightful Japanese tale of an old man who received, for his goodness, a cap that enabled him to understand birds.

****

The following excerpt has been reprinted with permission from This Way To Books by Caroline Feller Bauer, H.W. Wilson, 1983.

HATS, HATS, AND MORE HATS

Collect many hats from your family and friends:* "You all wear hats. You wear different hats for different occasions. Can you guess who would wear these hats?" Show your hat collection:

cowboy hat

firefighter's hat

police officer's hat

armed services cap

ski cap

party hat

tennis visor

crown

baseball cap

rain hat

chef's hat

witch's hat

Tell the children that book characters wear hats, too. Paddington Bear always wears his hat (show a toy Paddington if you or a friend has one), and Bartholomew Cubbins tried to take off his hat to the king and he took off 500 hats before he was finished. You can use your hat collection to throw out into the audience; or perform the appearing-hats magic trick mentioned below. End your hat-collection show with a magician's hat and begin your magic tricks.

MAGIC TRICKS

*APPEARING HATS: These hats fold up into a 6" circle and spring open spectacularly at a touch to the hat band. They come packaged in sets of two. The more you show, the more impressive the trick will be, but one is enough to surprise the audience.

Appearing Hats to introduce Dr. Seuss's THE 500 HATS OF BARTHOLOMEW CUBBINS are available from the following suppliers.

*I presented a program using the starred items to 200 children in grades K-5. They loved everything. My only addition was the telling of Ron and Judi Barrett's CLOUDY WITH A CHANCE OF MEATBALLS (Atheneum, 1978), using my hat with soft-sculpture food attached to it.

Magic Room
P.O. Box 380317
Centerdale, RI 02911

Hollywood Hats & Tie Co.
Lane 3 Chang Chun Road
Taipei, Taiwan

*PAPER HAT TEAR: This is a paper tear. A piece of tissue paper, 10"x5", is shown to the audience. The tissue paper is torn into shredsby the magician and a helper from the audience. After a few magic words are spoken, the shreds of tissue become a paper hat, which is given to a spectator.

Paper Hat Tear is available from:

Suds
3203½ West Ball Road
Anaheim, CA 92804

GIANT HAT: In this trick, a small paper hat is unfolded many times until it becomes a giant hat that reveals a monster mask.

Ali Bongo's Giant Hat available from:

Supreme Magic, Inc.
64 High Street
Bideford, Devon, England

To tell CLOUDY WITH A CHANCE OF MEATBALLS, I use a big straw hat laden with soft-sculpture food. As the story progresses, I let pieces of "food" rain down--the pieces are attached to the hat with fish line.

STORIES:

"The Magic Listening Cap," in Yoshiko Uchida, THE MAGIC LISTENING CAP: MORE FOLK TALES FROM JAPAN. il. by author. Harcourt, 1955.

An old man is given a red cap that enables him to hear crows talking and trees thinking.

"The Magic Cap," by Johan Hart in Helen R. Smith (ed.), LAUGHING MATTER. il. by Kurt Wiese. Scribner's. 1949.
In this Dutch story, a farmer tricks three rogues into thinking his cap is magic.

"Hats to Disappear With" by Tanya Lee in I. K. Junne (comp.), FLOATING CLOUDS, FLOATING DREAMS: FAVORITE ASIAN FOLKTALES. Doubleday, 1974.
A Korean story in which a thief steals a goblin's hat to make himself invisible.

*"The Hat-shaking Dance," in Harold Courlander, THE HAT-SHAKIANG DANCE, AND OTHER TALES FROM THE GOLD COAST. il. by Enrico Arno. Harcourt, 1957.
An African Anansi story. Lots of action for the storyteller.

"New Year's Hats for the Statues," in Yoshiko Uchida, THE SEA OF GOLD, AND OTHER TALES FROM JAPAN. il. by Marianni Yamaguchi. Scribner, 1965.
A Japanese farmer puts his reed hats on statues and is rewarded.

"The Irishman's Hat," in Aidan Chambers, FUNNY FOLK: A BOOK OF COMIC TALES. il. by Trevor Stubley. Collins, 1976.
Similar to "The Magic Listening Cap," this English story is more sophisticated.

"Holding Down the Hat," in Maria Leach, NOODLES, NITWITS, AND NUMSKULLS, il. by Kurt Werth. Collins (distributed by Philomell), 1961.
Short trickster story.

*HELP!

Can anybody tell me, please,
a bit about the thing
with seven legs and furry knees,
four noses and a wing?

Oh what has prickles on its chin,
what's yellow, green, blue,
and what has soft and slimy skin?
Oh tell me, tell me, do.

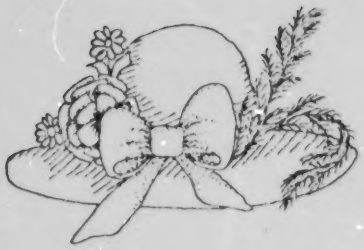
And tell me, what has polka dots
on every other ear,
what ties its tail in twenty knots,
what weeps a purple tear?

Oh what is growling long and low
and please, has it been fed?
I think I'd really better know...
it's sitting on my head.

by Jack Prelutsky

Presentation: On the last line, put a creature fitting the description on your head.

Hint: Any wild critter will probably work.



*CHIC CHAPEAU

In former years a well dressed man
was always seen in spats.
The lady sometimes wore white gloves
But always, always hats--
a feather here, a blossom there,
perhaps a perky bow,
but never was milady seen
without her chic chapeau

by Nonie Borba

Presentation: While reciting the poem, decorate a plain hat with feathers, bows, and flowers. Show the audience the hat on the last line.

*CAPS 'N HATS

Paul Revere wore one they say
As he galloped from town to town
Some people wear them with a brim
Turned smartly up or down
The Mexican ladies wear them with veils
They're worn by brave Vaqueros
We call them caps, fedoras or hats
In Mexico, they're called sombreros
No matter what we call them
They're classified as hats.
Are you watching what I'm doing?
Well, I'll show you: That's a hat!

by Nonie Borba

Presentation: Use this poem while tearing the tissue paper for the paper hat tear trick or while glueing and cutting the king's hat.

OTHER POEMS TO USE:

"A Man and His Hat," by Letitia Parr in Michael Dugan, STUFF & NONSENSE. il. by Deborah Niland. Collins & World, 1977.

*"Hat," in Shel Silverstein, WHERE THE SIDEWALK ENDS. il. by author. Harper, 1974.

"Mr. Spats," by Shel Silverstein, in William Cole, OH, WHAT NONSENSE! il. by Tomi Ungerer. Viking, 1966.

"The Rainhat," in Nancy Schimmel, in Nancy Schimmel, JUST ENOUGH TO MAKE A STORY: A SOURCEBOOK FOR STORYTELLING. 2nd printing, slightly rev. Sister's Choice Press (2027 Parker Street, Berkeley, CA 94704), 1979, 1978.

Also in Chesler, Bernice, DO A ZOOM DO. Little, 1975.
A cut and fold story.

Keats, Ezra Jack. JENNIE'S HAT. il. by author. Harper, 1966.
Jennie tries on various household items as hats. The birds decorate her hat with easily available items. Use the actual objects to tell the story.

ACTIVITY:

Children wear hats representing book characters or make hats decorated with book characters.

SOUVENIRS:

Make a king's hat, following the directions given on page 103 (HATS).

Alternative souvenirs:
hats from novelty companies
petits-fours paper cups ("elf hats"). Tell the children to keep the elf hats by their beds at home; tell them that if they wake up early and are very quiet, they may see an elf trying on the hat.

Petits-fours cups are available from:
Anscan, Inc.
South Road
Harrison, New York 10528

*RIDDLE

Use drawings on poster board to present this riddle:

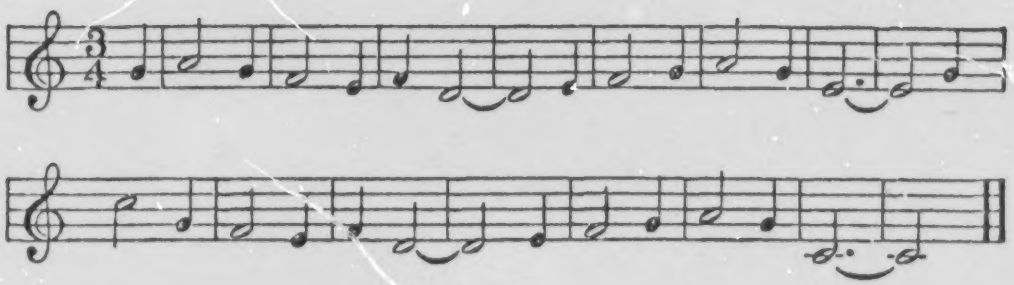
If you throw a green hat into the Red Sea, what will it become?
WET.

SONG

Teach this short song and sing as a group. This is a hat song that my husband learned as a child in Austria. It's the only song he knows by heart and it does stay in your head. . . forever.

Can also be used as finger play.

MEIN HUT, DER HAT DREI ECKEN



My hat it has three corners;
Three corners has my hat;
And had it not three corners;
It would not be my hat.

Mein hut er hat drei Ecken;
Drei Ecken hat mein Hut;
Und hat er nicht drei Ecken;
Denn das ist nicht mein Hut.

Motions--(1) On "my" point to self. (2) On "hat" touch top of head. (3) On "three" raise 3 fingers. (4) On "corners" touch elbow of left arm.

PICTURE BOOKS

Show these picture books during your program and have them on exhibit afterwards.

Corney, Estelle. PA'S TOP HAT. il. by Hilary Abrahams. Deutsch, 1980.
Pa's top hat is used to dress a scarecrow and save a New Zealand family from a cold winter.

Drawson, Blair. I LIKE HATS! il. by author. Scholastic-TAB, 1977.
Many different hats are celebrated.

Goodall, John S. PADDY'S NEW HAT. il. by author. Athenenum Pubs., 1980.
"The Hat," in Arnold Lobel, DAYS WITH FROG AND TOAD. il. by author. Harper, 1979.

Lead, Edward. THE PELICAN CHORUS & THE QUANGLE WANGLE'S HAT. il. by Kevin W. Maddison. Viking, 1981.

Munari, Bruno. JIMMY HAS LOST HIS CAP, WHERE CAN IT BE? il. by author. World, 1959.
Jimmy finds his hat . . . on his head.

Nodset, Joan L. WHO TOOK THE FARMER'S HAT? il. by Fritz Siebel. Harper, 1963.

Seuss, Dr. THE 500 HATS OF BARTHOLOMEW CUBBINS. il. by author. Vanguard, 1938.

Ungerer, Tomi. THE HAT. il. by author. Parents Mag. Press, 1970.

ADULT REFERENCE

Couldridge, Alan. THE HAT BOOK. il. by author. Prentice-Hall, 1980.
Techniques for making all kinds of hats, from scarves to turbans.

HATS

Make exotic hats to go with THE 500 HATS OF BARTHOLOMEW CUBBINS.

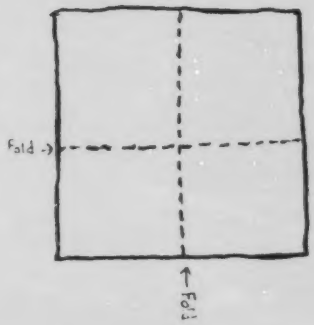
YOU NEED:

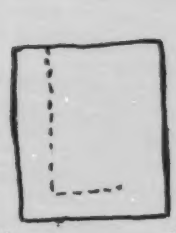
9" x 12" sheets of construction paper
scissors
white glue or staples

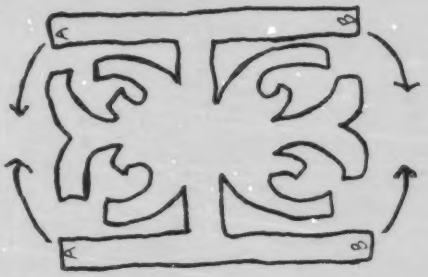
HOW TO:

Fold a 9" x 12" sheet of construction paper into fourths.
Make an L-shaped cut. (Do not cut through the folded edges.)
Make additional cuts as your imagination dictates.

Open up. Join A to A and B to B at right angles. Fold out and curl the inside parts to give a festive air to your hat.







From: THIS WAY TO BOOKS by Caroline Bauer. H. W. Wilson, 1983.

THE THEFT OF THE MAGIC HAT

(A play for hand puppets and one or two puppeteers)

by Helen Mabrey
L. E. Phillips Memorial Library
Eau Claire, WI

CHARACTERS

ROSABELLA, a cat belonging to Esmeraldine. Rosabella is the heroine of the play.

ESMERALDINE, a good witch and a bad cook. Not very smart.

TIBERT, a mouse, friend of Rosabella.

SERPENTINA, a bad witch, who is terrified of mice. A little smarter than Esmeraldine.

HEPZIBAH, a crow belonging to Serpentina.

SCENE ONE

(Serpentina's house)

The scene opens with a hat box already on the stage. A hatless Serpentina (or a Serpentina wearing her own hat) enters with Hepzibah hopping behind her. Serpentina stops suddenly and turns around. Hepzibah bumps into her. Hepzibah jumps backwards and stands to attention.

SERPENTINA: (harshly) Now listen carefully, Hepzibah. This is what I want you to do. Deliver this hatbox to Esmeraldine's house. Leave the box on her doorstep. Knock on the door and hide. Don't let anyone hear or see you.

HEPZIBAH: (meekly) I will obey your order, Madam Serpentina.

SERPENTINA: As soon as someone comes to the door and takes the box inside, fly to Esmeraldine's bedroom window. Her bedroom is in the back back of the house. I know how vain that silly Esmeraldine is. She'll try on this fancy new hat right away. She'll be so busy primping and strutting that she'll forget all about her old hat for awhile. Sneak in through the window and wait for a chance to steal the old hat.

HEPZIBAH: (with glee) Sneak! Sneak! Sneak! Steal! Steal! Steal!

SERPENTINA: (with emphasis) Don't get caught!

HEPZIBAH: (Hepzibah shakes head) Never! Never! Never! Never ever!

SERPENTINA: Go now. Bring me back that old hat!

HEPZIBAH takes the hat box and leaves.

SERPENTINA: (running and calling after Hepzibah) Fail me in this, and you'll end up in a crow pie. (Hepzibah caws off stage)

Serpentina exits.

SCENE TWO

(Esmeraldine's house)

Esmeraldine is wearing her old hat and stirring a large kettle. Rosabella is sleeping.

ESMERALDINE: (sniffs appreciatively) Hmmm. Hmmm. That smells good. I think that pig warts is the crowning touch to my fabulous new soup. No one will be able to guess what the secret ingredient is.

Esmeraldine looks over at the sleeping cat.

ESMERALDINE: Rosabella, wake up, kitty dear. I have a special treat for you.

Rosabella gets up slowly, stretches, yawns, and takes her time going over to Esmeraldine.

ROSABELLA: (aside to audience) Yuk! Not another one of her homemade soups.

KNOCKING ON THE DOOR

Esmeraldine: (again to audience) Saved in the nick of time!

Rosabella exits, comes right back with the hatbox.

ESMERALDINE: Who is it, Rosabella?

ROSABELLA: No one. But someone left this box for you. There's a note on it.

ESMERALDINE: (Stops stirring and gets excited) Oh! A gift from one of my dinner guests last week, I bet. Someone who just couldn't thank me enough for my crunchy grasshopper casserole. Let me see!

Rosabella brings Esmeraldine the box.

Esmeraldine reads the note (with a flair): To Esmeraldine, the great gourmet chef: (pause-Esmeraldine's embarrassed, but pleased) an exquisite hat for an utterly divine and charming hostess. (Signed) a grateful diner.

Esmeraldine: Oh, my! Such compliments! I can't wait to open the box.

Rosabella helps Esmeraldine to open the box. Esmeraldine pulls out the new hat. Esmeraldine jumps for joy. She dances around with the hat.

ESMERALDINE: Look, look at it Rosabella! Have you ever seen anything so beautiful? I'll be right back--with my new hat on. Wait right here!

Esmeraldine exits.

ROSABELLA: (to herself, shaking head in puzzlement) Who could have sent that hat? And why? No one could stand her crunchy grasshopper casserole last week. It was much too salty.

Esmeraldine calls from off stage: Ready?

Rosabella: Ready.

Esmeraldine makes a da-dah-dah trumpet sound and enters. She struts proudly, bows, twirls around.

ESMERALDINE: Well?

ROSABELLA: Uh?

ESMERALDINE: Is that all you can say?

Rosabella: I, I am just wondering where you put your old hat.

ESMERALDINE: Tssk, tssk, Rosabella. Don't worry so, dear. It's in my bedroom where I left it.

ROSABELLA: But Madam, please permit me to remind you how important your hat is. You yourself have told me many, many times that your hat is the secret behind your magic power and you must never let it out of your sight, not even for a minute.

ESMERALDINE: Oh, all right, Rosabella. Let's go to my room. I want to look into the mirror anyway. Is my hat on straight? (She asks this as they exit)

Rosabella starts looking around right away while Esmeraldine examines herself in the mirror.

ROSABELLA: Where did you put your old hat?

Esmeraldine: On the bed there.

Rosabella looks.

ROSABELLA: It isn't there.

ESMERALDINE: Don't be silly. Of course it is.

ROSABELLA: (shakes head) It isn't.

ESMERALDINE: It has to be! (she looks at Rosabella and rushes over to the bed)

Esmeraldine seaches around the sides of the bed, underneath the bed, underneath the covers. Rosabella looks carefully around the rest of the room. Esmeraldine mutters to herself.

ROSABELLA: Look what I found.

Rosabella finds a black feather and brings it to Esmeraldine. Esmeraldine turns around to look and runs over to examine the feather more closely.

ESMERALDINE: It's black. Oh! Oh! Oh!

ROSABELLA: What is wrong?

ESMERALDINE: It's a bl-black feather. Do you know what this means?

Rosabella shakes her head no.

ESMERALDINE: Hepzibah has been here. She has stolen my magic hat and by now has given it to her mistress, Serpentina.

ROSABELLA: Serpentina! You mean...you mean?

ESMERALDINE: Yes! The worst possible thing has happened. Serpentina guessed my secret years ago. Now that she has my hat she can cast all the powerful, evil spells she wants... and without my hat I am powerless to stop her. (Slowly and sadly) What a silly, vain old woman I am. It's all my fault (she sobs).

ROSABELLA: (tries to comfort Esmeraldine) Don't worry. We'll find a way to get your hat back.

ESMERALDINE: (still sobbing a little) She'll never let it out of her sight. Everyone in the kingdom is afraid of her.

ROSABELLA: She must go to sleep at night.

ESMERALDINE: She'll wear the hat to bed just as I have always done.

ROSABELLA: I could sneak in through the window at night. (Rosabella begins to walk around in order to help herself think)

ESMERALDINE: (shaking her head no) There's Hepzibah. She might hear you or see you.

ROSABELLA: If I could find an excuse for being in the house-especially around the clock. Mayabe I could offer her my services.

ESMERALDINE: Serpentina doesn't have any servants except for Hepzibah. No one wants to work for her. She doesn't even have a cat now.

ROSABELLA: She used to have a cat?

ESMERALDINE: She hates cats. She only keeps a cat when she has trouble with mice. She is terrified of mice.

ROSABELLA: Hmmmmm. Terrified of mice, huh? That gives me an idea. With a little bit of luck I'll have your magic hat back in a day or two. Leave it all to me!

ESMERALDINE: The longer she has my hat, the more evil spells she'll be able to cast. What's your idea, Rosabella?

ROSABELLA: (starting to leave) I'm not sure yet. But cheer up! There's hope. (She kisses or hugs Esmeraldine before leaving)

ESMERALDINE: (calling after Rosabella) Do be careful! Serpentina and her crow are dangerous, very dangerous.

Esmeraldine starts to exit slowly, shaking her head, rubbing her hands (worrying motion) and muttering to herself.

Esmeraldine: Oh dear! Oh dear! What a fine kettle of fish this is. (pause) Kettle? My soup! It must be ruined by now. (she runs out)

SCENE III

(In the forest)

Rosabella comes on stage obviously searching for someone or something. After a few seconds she begins to call out.

ROSABELLA: Tibert! Tibert! Yoo-hoo! Where are you? Come out! It's Rosabella.

Tibert pops up from behind a rock or tree.

TIBERT: (warmly) Rosabella!

ROSABELLA: There you are, Tibert. How are you?

TIBERT: Fine. What's up?

ROSABELLA: Remember how you have always said that you owe me a favor ever since I spared your life long ago when we first met?

TIBERT: That's right. I have always wanted to pay you back. Whatever you want, just ask.

ROSABELLA: I am in a hurry. (taking Tibert by the hand) I'll explain it to you on the way to Serpentina's house. I want you to...(they exit together).

SCENE IV

(Serpentina's house)

Serpentina is wearing the magic hat and is practicing her new powers by casting a nasty spell on Hepzibah. (She could be using a book of spells and a magic wand as well).

SERPENTINA: Iggle, biggle, boo! I cast a spell on you.
Dance around, dance around and around
Until you fall to the ground.
Iggle, biggle, boo. I cast a spell on you.

(She hovers over Hepzibah-waving her hands or wand, tapping Hepzibah or pushing Hepzibah. Hepzibah backs up, shakes with fright).

Hepzibah with a sudden jerk starts dancing slowly at first and then faster and faster until she gets breathless and falls down with a big plop. Serpentina is delighted. She claps, jumps, cheers, mocks, etc.-laughs, keeps saying "Iggle, biggle, boo!"

SERPENTINA: It works! It works! My magic hat works! I was right about Esmeraldine's secret. Hee, hee. What fun I am going to have. (She hits Hepzibah or pushes Hepzibah) Get up! Shoo! Off with you! You're not hurt. Don't be so lazy.

Hepzibah gets up and exits in a dizzy way.

Serpentina resumes reading her book of magic spells and wonders which one to try next. Tipert runs by, but she doesn't see him. He runs by again, but Serpentina doesn't turn around in time to see him. She goes back to her reading. This time Tipert nips her or runs into her or runs across her book.

Serpentina sees him, (a very slight pause) and then screams EEEEEKKKKK and faints. (She should sway and then right before falling, pause very, very quickly. Give the audience a chance to see the fainting action!)

Hepzibah runs backs on stage. She looks down at Serpentina and looks around. She then says "WATER" and runs off stage to fetch some water. She comes back with a wtering can and drips some water on Serpentina to revive her.

Serpentina lifts her head up slightly.

SERPENTINA: (Hisses) Get a cat, you fool!

Hepzibah drags Serpentina off stage.

SCENE V

(In the forest)

Rosabella comes on stage.

ROSABELLA: (to audience) Here's where I come in. (Looks to other exit). Here comes Hepzibah. Shhh!

Hepzibah comes in with a bowl (of milk) and looks around.

HEPZIBAH: Kitty, Kitty. Here kitty, kitty.

Rosabella pretends to be interested in the bowl of milk. Hepzibah slowly moves the bowl off stage while Rosabella follows.

SCENE VI

(Serpentina's Bedroom)

Serpentina comes in. As she lies down, she mutters.

SERPENTINA: If that cat Hepzibah brought home doesn't rid the house of mice by tomorrow night, I'll cook her in a stew!

Serpentina yawns and falls asleep gradually. Of course she snores loudly.

Rosabella sneaks in, says SHHH to the audience, and tries to steal the magic hat on Serpentina's head or bed. After a series of attempts (make these suspenseful--Serpentina is sleeping restlessly) she suceeds in getting the hat without waking Serpentina.

Rosabella runs off stage.

SCENE VIII

(In the forest)

Rosabella runs across the stage and exits.

Hepzibah (from other direction) goes across the stage at a normal pace. Hepzibah exits. Then Rosabella comes on stage from one direction and Hepzibah from another. They both stop and look up at one another. Hepzibah caws. Rosabella exits quickly in the direction from which she came. A wild chase occurs--perhaps some fighting. The hat could be dropped (both dive after it)--it would change hands once or twice, there could be a tug-of-war. Rosabella could hide. Lost of commotion--cawing and meowirg--yelling for help. If desired, Tibert could rush in just as Rosabella is about to be defeated by Hepzibah or just as Hepzibah is about to get away with the hat. Tibert could bite, shove, or hit with a stick or otherwise chase off Hepzibah or defeat her. Or both Tibert and Rosabella could work together to defeat Hepzibah--mayabe toss the hat back and forth between them and wear out hepzibah or confuse her.

Depending upon the action at the end of this scene there'll need to be dialogue, such as Rosabella thanking Tibert and/or Tibert checking to see if Rosabella is O.K., helping her up, etc. Adjust dialogue as necessary.

Example: Rosabella: Thanks, Tibert. Now I owe you! Let's get out of here!

They exit, dragging Hepzibah off (if she wasn't chased away) and taking the hat.

SCENE IX

(Esmeraldine's house)

Esmeraldine is hatless. She is cooking one of her special dishes again! (stirring kettle)

ESMERALDINE: Tsskk, tsskk. Rosabella has been gone almost 24 hours. (she stops stirring while shaking head with worry). Perhaps I should go looking for her. (Then she continues to stir pot.)

KNOCKING ON THE DOOR

Esmeraldine looks up (stops stirring for a second): Come in!

Rosabella enters. Esmeraldine runs over to greet her and hug her.

ESMERALDINE: Oh, Rosabella, you are all right. Thank goodness!

ROSABELLA: Of course, I am. I have a surprise for you, Madam. Turn around and close your eyes.

ESMERALDINE: But...

ROSABELLA: Go ahead.

Esmeraldine turns around.

Rosabella runs over to edge of stage and whispers to Tibert off stage.

ROSABELLA: Now! (whisper)

Tibert enters proudly with a hatbox and sets it in front of Esmeraldine. Rosabella and Tibert stand back and stand together to watch Esmeraldine.

ROSABELLA: You can turn around now and open your eyes. (Rosabella and Tibert try to suppress giggles and they look at one another, perhaps poking one another.)

Esmeraldine turn around, see hatbox, looks at Rosabella and Tibert and then back to hatbox.

ESMERALDINE: Could it be...? (afraid to get hope up)

They help her open the box. Esmeraldine takes out the hat. Esmeraldine is quiet for a moment. She looks at hat, looks at Rosabella and Tibert. She kisses Tibert and Rosabella and kisses hat and hollers WHOOPIE, and dances around. Rosabella and Tibert jump, clap and giggle.

ESMERALDINE: (a little breathless) How can I ever thank you?

ROSABELLA: There's no need to...

ESMERALDINE: (interrupting) Where are my manners? Let's go into the parlour. I want you to tell me every wonderful detail about how you got my hat back for me. And then, of course, we'll have supper. I've just made an egg stew.

Tibert and Rosabella exchange glances and are silent.

Esmeraldine leads the way off stage (taking her hat)--as she goes, she inquires about Serpentina.

ESMERALDINE: And how is dear old Serpentina? (Esmeraldine exits)

Rosabella and Tibert run over to the kettle and take a sniff. They groan and look at one another. They start to tiptoe away in opposite direction from Esmeraldine. Esmeraldine calls from off stage.

ESMERALDINE: Tibert, dear. Rosabella, dear, come along. The stew will stay warm while we talk.

Rosabella and Tibert stop, turn around and exit slowly and reluctantly in the same direction as Esmeraldine.

THE END

PRODUCTION NOTES

1. LENGTH OF PERFORMANCE (estimate)

With adequate work and attention to production details, this puppet play should be at least thirty minutes long.

2. THE PLAY, THE PUPPETS, AND THE REHEARSALS

This play has never been produced since it was written for the summer library program manual. However, all of the actions called for in the script appear to this writer to be possible. Rosabella and both of the witches should be hand puppets (the kind with a finger in each arm and a finger or fingers up the neck) because of the actions required and the props which need to be handled. Tibert could be a talking mouth puppet if he is used only in Scene III and IV, but if he appears also in the chase/fight scene, then he should probably be a puppet like the other three. The crow, however, should probably be a talking mouth puppet (a beak is more important than "arms") so she can caw (she can use her mouth for picking up the hatbox and the bowl).

The use of small hand puppets, which fit the puppeteer's hands well, allows far greater flexibility of manipulation and locomotion (locomotion is the way the puppet moves across the stage). The puppeteer's fingers must fit into the hands of the puppet (all the way down to the end of the puppet's hand), so he can pick up props and have complete control of the puppet's actions. There are many, many ways a hand puppet can be moved to show locomotion across the stage as well as to show actions and emotions. (See Making Puppets Come Alive by Larry Engler and published by Taplinger in 1973 for an introduction to hand puppet manipulation--mouth movements of lip synchronization are described on pages 144-154). The disadvantages, of course, of these small hand puppets are that they cannot be seen by large audiences (keep audiences under 100), that their arms are unrealistically short, and that hand movements must be kept simple.

This skit can be performed by one or two puppeteers (the latter is preferred). If there is only one puppeteer, omit Tibert from Scene VIII and IX, so that only two puppets appear on the stage. Even if there is only one puppeteer, another behind-the-scenes person is very handy for helping the puppeteer to put on and take off puppets, to handle scenery and props, to control lights and music, and to handle the curtains, etc. A director is essential even if the two puppeteers have to take turns being a director by watching one another's actions and if another person has to be recruited to check such things as visibility, clarity, and sound.

Change the action, the characters, their names, the dialogue, etc., in any way desired. More convincing and detailed dialogue, characterizations, gestures, and dialogue might be developed as rehearsals progress. Finalize these changes during the first rehearsals, write them down, and stick to them.

At the first rehearsal or rehearsals, concentrate on 1.) Which puppeteer wears which puppet on which hand in which scene. 2.) Which puppet enters from which side and which exit each puppet uses in each scene. 3.) Where puppets stand, act, positions of puppets to one another, etc. 4.) Can top of the stage be utilized, so that there are two playing areas, a main one and a secondary one? 5.) Practice with props and scenery--who handles what prop or piece of scenery on when and how--do props work? Can audience see from all angles? 6.) Constantly check whether all the audience members (sitting on the floor? On the sides?) would be able to see all of the action and hear everything. For example, if the top of the stage is utilized, the audience in the front can only see the very front of the top. 7.) What positions do the puppeteers have to get in in order to place the puppets in the proper place and how can they (puppeteers with one another and puppets with one another) avoid getting in one another's way? Are the heights of the puppeteers compatible with the stage height and with one another? and 8.) Doublecheck constantly that the lighting doesn't reveal the puppeteers and that the puppeteers don't reveal themselves through sloppy manipulation. Write down all of the decisions made on the above points. Subsequent rehearsals will then be easier after these basic decisions are made and recorded.

Concentrate on effective manipulation of the puppets. Nodding every puppet's head for all kinds of dialogue and emotions is meaningless. Every movement should be planned for a purpose and should be clearly understood by the audience. SHOW AND DO instead of (or at least, in addition to) just saying. A puppet which acts in a tired way and perhaps speaks in a tired way doesn't need to say "I'm tired" and is also more convincingly tired. Make all gestures large enough to be seen by the whole audience. Sometimes the action has to be slowed down to be seen. Puppets should do more acting than talking, but gestures can enrich the dialogue.

Use a different voice (five different voices!), different mannerisms, and a different kind of locomotion for each puppet character. Practice lip sychronization with the mouth puppet and different mouth movements for various emotions and gestures. Live dialogue is much more effective than taped dialogue. Remember that puppetry is a form of live theater. Taped dialogue, no matter how well done, puts a barrier between the puppet actors and the audience.

3. PROPS AND SCENERY

Kettle and spoon (a little roll of masking tape on the bottom of the kettle will help it to stick to the stage).

Watering can or bucket (real water)?

Hatbox (with note on top)--test lid to see if puppet or puppets can open and take out hats. If not, use just hat and note.

Large black feather, stiff enough for puppet to pick up. (Maybe puppeteer could put the feather unobserved in the puppet's hands, but still the feather has to be stiff enough for the puppet to hold).

Old hat (simple hat, but perhaps distinctive in some way).

New fancy hat (extravagant, perhaps even gaudy).

Bed (could possibly use the same for both witches).

Mirror (could be imaginary--Esmeraldine could look out at audience and pretend that she is looking in a mirror).

Bowl (of "milk").

Keep scenery very, very, simple. For example, Tibert could simply pop out of nowhere instead of from behind a tree or rock. Actually, no scenery is absolutely necessary except for the bed.

It might make performance easier if there were two identical Esmeraldines (one in her magic hat, one in her fancy hat) or even three (the third one being hatless). If hats are attached and detached, practice so that little time is used in the process. Two Serpentinas (one with no hat or her own hat, one with the magic hat) would be useful. Two identical fancy hats (one in hatbox, one on Esmeraldine's head) and two identical magic hats (one on Esmeraldine's head, one on Serpentina's head) or even three magic hats (the third one is the one involved in the chase), might be useful. The use of these extra items would be especially useful to the puppeteer working alone.

Props should <u>not</u> be in exact proportion to the size of the puppets, or the puppeteers will have difficulty of handling the props and the audience might not be able to see the props. Larger props (within reasonable limits) are somehow still believable and give a comical touch to the play. In planning actions remember that it takes both of the puppet's hands to pick up and use a prop.

4. THE CHASE/FIGHT SCENE

Plan this scene extremely carefully. Every action should be clear and not just a jumble of indistinct motions. This scene is the climax of the play and therefore, should contain the most emphasis, action, tension, etc. Try a variety of actions. Experiment with different verb words to inspire ideas or even use your own body to pantomine ideas. Puppets can try running, hiding, tiptoeing, flying, grabbing, tugging, dropping, searching, diving, tossing, bumping, tripping, hitting,--where, with what, by whom, how many times?--pushing, falling down, knocking heads together, using hat as weapon, popping in and out of sight, etc. Experiment to find out which different kinds of actions are possible with the different kinds of puppets. Decide whether to have just a chase scene or just a fight scene or a chase/fight scene. If chase music is used, time actions to correspond with the length of the music. Write down all

details in exact sequence--who does what, to whom, when, how many times, etc. Decide which sound effects or any special effects or additional props or scenery might be useful in this scene.

THE STONECUTTER

(A Play)

This well-known folktale has been adapted for presentation by 17 to 27 children ages 6 to 10. You will want older children for the parts of the lead stonecutter and the storyteller(s). As you will see, it is quite simple to vary the size of the cast.

Characters:

Lead stonecutter.
Two other stonecutters.
Storyteller(s) - 1, 2, or 3 children.
King.
Members of the king's procession - 6 to 8 children.
Band members - 6 to 12 children.

Props:

A mountain (cut out of a piece of 22x28 posterboard and put on a chair)
Chairs for the mountain, for the lead stonecutter to stand on, and for the band members to sit on.
Rhythm sticks, a xylophone, and other rhythm instruments.
A handkerchief for the lead stonecutter.
Three stonecutter's hats.
King's crown.
Hats representing sun, cloud, and wind.

Stage setup:

Place the mountain on a chair at stage left, and put the wind hat behind that chair. Put a chair for the stonecutter a bit to the right of center stage, and put the sun and cloud hats behind that chair. Put the band at stage right. There should be enough room between the mountain and the stonecutter's chair for the procession members to walk through two abreast. A good spot for the storytellers is at the back of the stage, positioned so that they can be seen between the stonecutter's chair and the band. Depending on the size of the room and the audience, you might want to have a microphone for them.

To begin, have the stonecutters, storytellers and band members file in and take their places. The stonecutters should be in front of the mountain.

Storyteller #1: Once there was a lowly stonecutter who worked hard on the mountain side.

(All three stonecutters fold hands, intertwining fingers, and swing arms as though swinging picks at mountain. Rhythm sticks should be clicked in time with swings.)

Storyteller #1: One day he saw a king in a procession.

(King and procession enter from left, with procession members marching and chanting "Long live the king" three times. They stop at center stage in front of stonecutters.)

Procession leader: (Turning around to look at stonecutters) You stonecutters, bow down before his majesty the king.

(Stonecutters bow down before king. Procession goes right, then circles around to back of stage and stops between mountain and stonecutter's chair as its members march and chant three more times, "Long live the king.")

Storyteller #1: The stonecutter thought to himself. . .

Stonecutter: How powerful that king is! I am not happy being a poor stonecutter. I want to be the king!

(Music swells as crown is transferred from king to lead stonecutter and then music is cut off. Here and in succeeding instances, the two other stonecutters can bring the new hat and take the old one away. While crown is being transferred, procession members should put streamers down at back of stage.) (The band will need a director--either a child onstage or an adult offstage positioned so that he/she can be seen by the band members.)

Storyteller #2: And he became the king, and he was very happy. But one day the sun shone long and hard, making him very hot. (Stonecutter takes handkerchief from pocket and wipes forehead.) He thought. . .

Stonecutter (now the king): The sun is more powerful than a king. I want to be the sun!

(Music swells as stonecutter takes off crown, puts on sun hat, climbs on chair, and stands up with sun hat on his head. Procession members, who now become plants, walk out and form line with arms up in front of king. Music is cut off.)

Storyteller #3: And he became the sun. He warmed the earth and its people. But as the sun grew hotter, plants began to shrivel. (Plants fall slowly to floor.) The earth became too dry. One day the sun felt the shadow of a cloud pass in front of it (the two other stonecutters, holding their arms up, pass slowly in front of the sun). The sun could not shine through the cloud and it thought. . .

Stonecutter (now the cloud): The wind can blow me around as it pleases. It is more powerful than a cloud. I want to be the wind.

(Music swells as stonecutter takes off cloud hat, puts on wind hat and walks over to mountain; plants should move to right if necessary so that audience can see stonecutter. Music is cut off.)

Storyteller #2: And the cloud became the wind. It was very happy until it realized that no matter how hard it blew (stonecutter waves arms as

though blowing at mountain), it could not blow down the mountain. And the wind thought. . .

Stonecutter (now the wind): Surely this mountain is more powerful than the wind. I want to be the mountain.

(Music swells as stonecutter takes off wind hat and climbs onto chair behind posterboard mountain; music is cut off.)

Storyteller #3: And the wind became the mighty mountain and it was very happy. It rules over the land in majestic glory. One day, however, the mountain heard a disturbing sound (rhythm sticks begin clicking as two other stonecutters begin swinging picks at mountain) and felt itself being slowly chipped away. It was the stonecutters hard at work on the mountainside. And the mountain wanted more than anything to be a stonecutter, who was the only one more powerful than the mountain.

(Music swells as stonecutter climbs down, puts on stonecutter's hat, and joins other two stonecutters; music is cut off.)

Storyteller #2: And the mountain became the poor stonecutter, and he was truly happy. He never wanted to be anything or anyone else ever again.

Submitted by the
South Central Library System

PROGRAMS-PRESCHOOL

It is important for preschoolers to work with things they know and enjoy. The summer program could be centered around the children and familiar storybook characters. The first weeks would concentrate on the "Me, Myself, and I" booklet or a "me" hat. (Pictures and directions included.) You can show the booklet or hat to the children as you read a story you like. An example would be BEST FRIENDS by Miriam Cohan. This shows them what a friend is and who to draw in the section "These are some of my friends."

The next weeks would center on THE THREE BEARS and THE THREE LITTLE PIGS. (Patterns enclosed for flannel graphs.) Each week you would use one of the bears or one of the pigs to tell "hat" stories.

FATHER BEAR'S HATS - a farmer
a sailor
a peddler

The hat is put on Father Bear and the story is read to go with the hat. Example - Put on farmer's hat and read ANIMALS ON THE FARM by Feodor Rojankovsky or use THE FARMER IN THE DELL flannel graph story with the song.

MOTHER BEAR'S HAT - a dress-up hat
a Red Riding Hood hat
a grandma hat

Example - Put on Red Riding Hood's hat and read LITTLE RED RIDING HOOD by Paul Galdone.

BABY BEAR'S HATS - a baseball hat
a sleeping cap
a stocking cap
a ribbon
a rainhat
a birthday hat

Example - Put on rainhat and read UMBRELLA by Taro Yashima or the birthday hat and read BENNY BAKES A CAKE by Eve Rice.

FIRST LITTLE PIG'S HATS - a policeperson
a fireperson
a baker
a doctor

These would be stories about people we see in our community.
Example - Put on fireperson's hat and read HERCULES by Hardie Gramatky.

SECOND LITTLE PIG'S HATS - a top hat
a Pilgrim hat
a crown
Santa's hat

These stories would be aboaut famous people in fact or fiction. Example - Put on the top hat and read ABRAHAM LINCOLN by Ingri and Edgar d'Aulaire.

THIRD LITTLE PIG'S HATS - a nurse
a farmer
a sea captain
a straw hat

These stories would be about what the children want to be when they grow up. (Baby Bear's hats will also fit on the pigs.) Let your imagination be your guide on these stories.

See Games and Giveaways section page 158 for Me, Myself & I booklet.

HATS OFF TO KIDS.....A LOOK AT OURSELVES

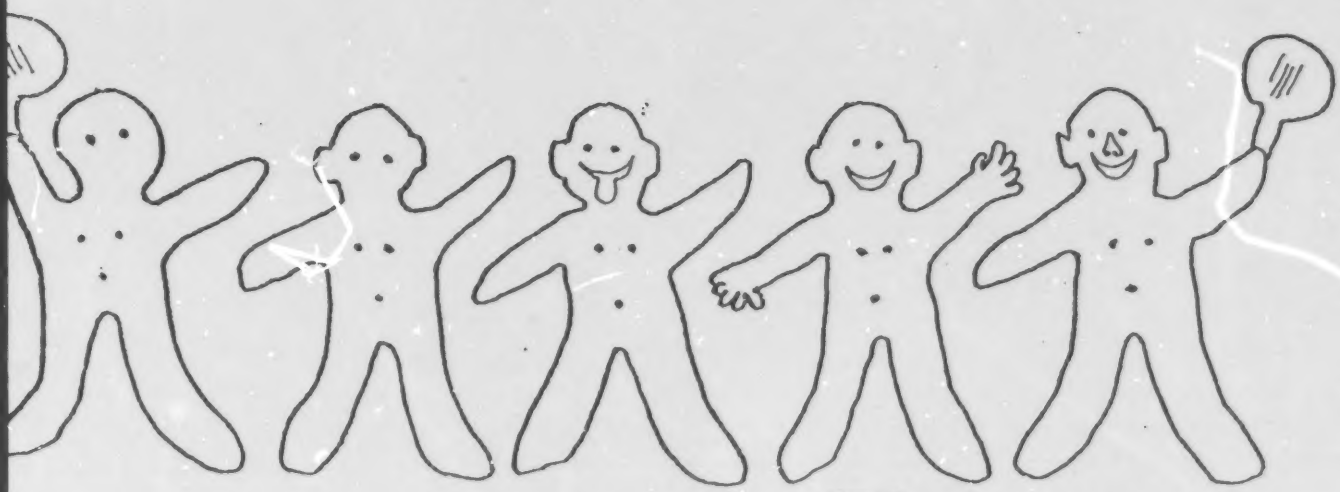
DISCOVERY FOR KIDS - A PROGRAM FOR PRESCHOOLERS

These plans include activities for 4-5 year olds and can be used as a preschool program anytime during the year. Although the plans were used for one hour sessions, they could be adpated to half-hour weekly sessions and could include a wider age range of children. I would suggest limiting registration to twenty children. Each session included storytime activities, books to read and fingerplays.

Children were asked to bring a mirror to keep at the library during the classes.

What I want children to learn:

1. They are unique and special individuals
2. Names of part of the body.
3. They see with their eyes.
4. They hear with their ears.
5. They taste with their tongue.
6. They feel with their fingers.
7. They smell with their nose.



Session I - Me, Myself and I

- Have each child look into a mirror
  Observe: color of eyes - notice eyelashes, eyebrows, lids of eyes,
  color of hair - is it curly or straight?
  nose - what are the two holes called?
  skin - do you have freckles?

- Using flannel board, put "Annie" together (Annie is a "doll" with separate legs, arms, head, body and eyes.) Children can put the doll together correctly and dress her with socks, shoes, dress to help them learn the names of different parts of the body.

- Craft activity

  1. Make fingerprint drawings - using an ink pad, have children put their fingerprints on a paper. FINGERPRINT OWLS AND OTHER FANTASIES by Marjorie P. Katz.

  2. Using poster paint, have children make footprints on large mural paper. Roll paint on feet with a roller. (Are you up to this? It will be a mess - save for a summer day when they can be outside and wash their feet.)

  3. Giant Paper Dolls - Trace outline of child on mural paper. Have children color facial features, clothing and cut out. This needs several helpers - 4 helpers for 20 children. It takes a long time to trace around 20 little bodies.

- Game

  The Touching Line - make a circle on the floor with masking tape. Children stand next to the line and teacher gives directions.

  "Touch your nose to the line"
  "Touch your elbow to the line"
  "Touch your thumb to the line"
  "Touch your eye to the line"
  "Touch your knee to the line"
  "Touch your rear end to the line"
  "Touch your elbow to the line, etc."

- Record

  EASY DOES IT by Hap Palmer - side B - Friend on the Floor

- Story

  THIS CAN LICK A LOLLIPOP by Rothman

- Fingerplays

  Touch your shoulders, touch your nose
  Touch your elbows, knees and toes

Clap your hands, and raise them high
Clap again, then touch the sky
Raise your left foot, then your right
Turn around, with all your might
Fold your hands don't make a peep
Let's pretend we're fast asleep
(close eyes, place hands palm together at side of head for a pillow)
Shh, shhh, shhh!!!

Remember: You will not be able to include all the activities listed in these lesson plans. Choose those that interest you!! If you enjoy the activity, the children will too.

Session II

My Nose - I can smell with my nose
- talk about things that smell good and things that smell awful!
- have bottles filled with:

vinegar	orange jello
cocoa	vanilla
perfume	strawberry jello
catsup	lemon juice

let children smell to identify the odor
look into mirror to observe the nose - what are the two holes called?
notice hair inside nose - why is it there?

My Ears - I can hear with my ears

- have children close their eyes and identify different sounds

a. clock ticking
b. bell
c. clap hands
d. aluminum foil
e. spray aerosal can
f. file fingernails
g. baby's rattle

- listening walk
go for a walk around your library. The walk can be inside or outside. Listen for different sounds. Carry a tape recorder with you. When you return from your walk replay the tape and listen to all the sounds. Try to identify them.

- have a musical instrument that will play different tones. Try to identify high and low tones.

- musical glasses
materials needed:

3 identical glasses, spoon, pitcher of water

ahead of time - mark glasses to water level to get the first three tones of the song, "Three Blind Mice" - (me, re, do)
Tap each glass without any water in them (tone will be about the same.) Add water to a glass (the more water the lower the tone.) Play the tune and have children sing along.

- game

Bell in the Cupboard

Children in a circle. One child sits in the middle with a bell behind him and his eyes blindfolded. Another child is choosen to take the bell, go back to his place in the circle and ring the bell. The child in the center tries to guess which child stole the bell.

- stories

TOO MUCH NOISE - Ann McGovern (let children make sounds of the animals as you read the story)

THE INDOOR NOISY BOOK - Margaret Wise Brown

NOISY NORA - Rosemary Wells

YELLY KELLY - Nancy Rose

Session III

The Senses

My Tongue - I taste with my tongue

- Look at your tongue in a mirror. Notice the taste bud.

- Have salt and sugar in two plastic bags. "What do you think is in the bags?" (you will get a variety of ideas; soap powder, snow, etc. - accept all of them.) Then pass bagas around the circle for a closer look, pass bags again and let children "taste" contents of each bag.

- Have a "tasty treat" for the children. Avoid candy and sweets. Suggest raisins, carrot, celery, fruit.

My fingers - I touch or feel with my fingers

- Have a tray with many different objects on it for the children to examine. You can hold each item up one at a time to identify. Place the items in five different paper bags. Divide the group into five smaller groups and give each group a bag. Let them take turns with the bag to identify the objects. Char Davies places the object into a small plastic carton and pulls a sock

over the carton. The children can reach into the sock and feel the object.

Suggestions for objects:

pine cone	piece of fur	penny
stone or rock	rubber balloon	apple
sand paper	nail	orange
cotton	toothbrush	candle
feather	spoon	piece of string
key	pencil	hairbrush

Art Activity - whipping snow

Materials: Ivory Flakes, water, egg beater, bowl, dark colored construction paper (black or blue)

Method: Add ½ cup water to 1 cup Ivory Flakes. Beat until thick. Give each child a paper cup with "snow" and let them paint with their fingers on the paper. The results are not spectacular but it's a good clean mess. I had a large dishpan for children to wash their hands.

Play Dough

2 cups flour
1 cup salt
1 T. powdered alum

Combine with water (1/3 to 1/2 cup) until proper consistency. Keep covered in the refrigerator. Have children handle play dough. Some of the children may want to "make something." You could have some cookie cutters and rolling pin for them to use to make cookies."

Session IV

My eyes - I see with my eyes

- Look into the mirror at your eyes. What color are they? Notice the eyebrow and eyelashes. Why do they blink? What is the pupil and what does it do? Look for the tear duct.

- Talk about what it would be like to be blind.

- Have children in pairs. One child is blindfolded; the other child has to lead the child who "can't see" around. (For children five and older.)

- Talk about taking care of your eyes. I have been amazed at how well 4 and 5 year olds can "discuss" a topic. Pictures from books or magazines are helpful in keeping the discussion on track.

- Ask a nurse to visit the library and give children an eye test.

- Have braille books available for children to examine. Listen to a "talking book."

- Show a short film to the children such as:

  DRUMMER HOFF

  FOOLISH FROG

  CHANGES, CHANGES

  Have blindfolds for each child to hear the first time you show the film. Show the movie again without the blindfold.

Art Activity

Paste different shapes (circles, triangles, rectangles) made from different colors onto plain sheet of paper. Children can be encouraged to arrange figures to "tell a story" or just make a design.

Stories

Look for visually appealing storybooks

E HARRIET READS SIGNS AND MORE SIGNS

E IT LOOKED LIKE SPILT MILK by Charles G. Shaw

E WHERE DOES THE SUN GO AT NIGHT? by Mirra Ginsburg

E LITTLE BLUE AND LITTLE YELLOW by Leo Lionni

Let the people in your community take their "Hats Off to Kids" by opening their doors to the DISCOVERY program for preschoolers.

Make hats with children when appropriate, i.e. fire station, bakery, etc. Culminate your program with a HAT PARADE!

The Discovery for Kids program has become so popular that I have decided to incorporate it into our summer program plans. The program will be called DISCOVERY FOR KIDS - LET'S VISIT THE NEIGHBORHOOD. Four and five year-olds will pre-register for each session. (There will be a total of seven sessions, one per week.) The sessions will last an hour and there will be twenty children in each session. Parents will need to sign permission slips. I plan to ask two or three mothers to join us each time.

The following suggestions are just a few ideas of places to visit. Use your imagination. You may not have a museum, ice cream factory or historical park within walking distance of your library, but even a small office or store can be interesting when you take a group on tour.

Contact all the places you want to visit to arrange the tour. Visit the location yourself. Explain to the person in charge the things you want the children to see. It is more important for preschoolers to touch, see and experience than to listen to lengthy explanations.

Visit a park -

Have a string or tape to follow to the park. The course is plotted before hand so you can "design" some obstacles for kids to climb over under or around. Play games in the park. THE SECOND COOPERATIVE SPORTS AND GAMES BOOK by Terry Orlick suggests some excellent non-competitive games for this age group.

Visit a bank -

Children visit the vault area and watch the automatic coin counter and coin wrapper.

Visit a bakery or bakery shop -

Return to the library and make butter for bread and butter sandwiches. Place one pint of whipping cream in a jar that has a tight lid. Pass around the circle for the children to shake - Use the chant, "Come butter, come." Everyone gets a chance to shake and the butter <u>does</u> mysteriously appear. Serve on bread or graham crackers.

Read: BREAD AND JAM FOR FRANCES by Russell Hoban
THE GIANT JAM SANDWICH by John Lord

Visit an elderly person in their home or apartment -

Before your visit, make paper flowers (cut from construction paper or old wallpaper books) mount on plastic straws and stick into a flower

pot filled with clay. This can be a gift for your host or hostess. Hold a storytime in the apartment building or individual's home.

Visit a dentist or doctor -

You'll need a very cooperative doctor. Children can take turns sitting in the dentist chair. Talk about proper care of teeth. Demonstrate brushing teeth with giant-sized toothbrush and model teeth.

Visit the fire or police station -

If your library isn't near the station, invite a policeperson or fireperson to visit the library. Make community helper puppets using paper cups, magic markers and cut out paper hat papers like those in PUPPETRY IN EARLY EDUCATION By Tamara Hunt and Nancy Renfro.

Visit a flower shop or greenhouse -

The florist might give the children a plant. Arrange to have children plant bean or squash seeds in styrofoam cups to take cups to take home and watch grow.

Visit a movie theater (when no movies are being shown) -

Let children try out the theater seats and see the projection room. Return to the library, make popcorn (air popcorn poppers are great) and watch a movie.

Visit a car wash -

Watch cars go through a car wash. Return to the library and blow soap bubbles. Bubbles work best at room temperature.

Soap Bubble Mix (for 2 people)

4 drops corn syrup
1 Tablespoons liquid detergent
2 Tablespoons water
Dribble corn syrup into flat pan, add detergent, water and mix gently. Use plastic straws, wire hoops, or try a giant bubble made from a coat hanger.

Soap Bubble Mix (for large group)

½ cup liquid detergent
1 quart of water
1/3 to 1/2 cup glycerine and a pinch of sugar added to the bubble water will create giant bubbles that hold their shape longer. Glycerine is available at most drugstores. An old foil pie pan with the center cut out makes a giant bubble blower. Dip it in bubble mix and swirl it around.

Visit a grocery store -

Choose a special color. Have children wear that color. (example: yellow) as a nametag. Look for everything that is yellow in the store. Return to the library and view the film or read the book, LITTLE BLUE AND LITTLE YELLOW. Give the children pieces of yellow and blue construction paper to tear into "little blue and little yellow" shapes.

Take a nature walk -

Give each child a paper bag. Take a walk near the library and gather interesting things (rocks, insects, leaves, grass, flowers, weeds). Return to the library to examine Nature's treasures under magnifying glasses.

PROGRAMS PRESCHOOL

Storyteller can wear a different hat each week and tell stories associated with it:

BONNET: MOTHER GOOSE NURSERY RHYMES, GERTRUDE THE GOOSE WHO FORGOT, LITTLE BO PEEP, LITTLE MISS MUFFET.

ENGINEER: Crews, Donald. THE LITTLE ENGINE THAT COULD, FREIGHT TRAIN.
Brown Wise, Margaret. TWO LITTLE TRAINS.

COWBOY: Lenski, Lois. COWBOY SMALL.
Clure, Ramsey and Beth. A COWBOY CAN.

CHINESE: Mosel, Arlene. TIKKI TIKKI TEMBO.
Flack, Marjorie. STORY ABOUT PING.

FARMER: Nodset, Joan. WHO TOOK THE FARMER'S HAT?
Gammell, Stephen. ONCE UPON MACDONALD'S FARM.

****

Make clown out of cardboard then decorate his clothing with many dots. Children will guess how many dots are on the clown. The child coming closest wins the clown.

Have a mystery clown-a hand made stuffed clown. Children try to think of a name for the clown and put an entr, into the clown's hat. At the end of the summer, the winning name is drawn cut of the hat, and the winner gets the clown.

FINGERPLAY

A tall hat	(Right hand high above head, left hand on head)
A small hat	(Lower right hand to just above left hand)
A big hat	(hold both hands wide from head)
A cap	(Touch fingers above head)
Now I take my hats off	(Fold hands)
And put them in my lap.	(Put in lap)

CRAFT IDEAS

balloon faces with hats - use magic marker

balloon sculpture - instead of dogs and cats, make hats

potato heads - use spices for facial features and top them off with hats (oranges would smell better, but potatoes have more character)

paper plate hats - decorated with whatever odds and ends are available - to be worn at a final "fancy dress" party

a "come-as-you-will-be" party - wearing a hat to denote future "grown-up" aspirations

newsprint tracing - trace outline of child lying down on newsprint; child can color his own life-size portrait with his hat off or on

Have children decorate wooden clothespins to look like a doll, emphasize adding a hat to each. Some good ideas are in CHARLIE BROWN'S SUPER BOOK OF THINGS TO DO AND COLLECT by C. Schulz, Random House, 1975, p. 13.

Make a hat day. Provide scraps, odds and ends of materials, etc. and let kids design a hat, could be worn to Awards Party.

Make a clown puppet with a hat on it.

Playful Dough Cookies-Recipe from BETTER HOMES AND GARDENS COOKIES FOR KIDS, Meredith, 1983, p. 83. Make four double batches of dough ahead and color it red, blue, green, and yellow. Spread your work tables with heavy duty tin foil, and let kids make their own hat cookie. A name on a small slip of paper will stick to the bottom of the cookie and bake right in. Hat cookies can be displayed, taken home or made and eaten at the final party. They can also be frozen. They are also tasty!

THUMBPRINTS: To carry out the message that children are special, make thumbprints. Explain how everyone is different. Decorate the thumbprints. This could also be tied into a finger printing by the police. Two books to look at for ideas are GREAT THUMBPRINT DRAWING BOOK by Ed Emberley, Little, Brown and Co., 1977 and FINGERPRINT OWLS AND OTHER FANTASIES by Marjorie Katz.

STAMPS: Did you ever notice how many stamps contain people wearing hats? A local stamp collector could come and help children get started collecting stamps. Have a display of stamps featuring people wearing hats to catch the children's interest.

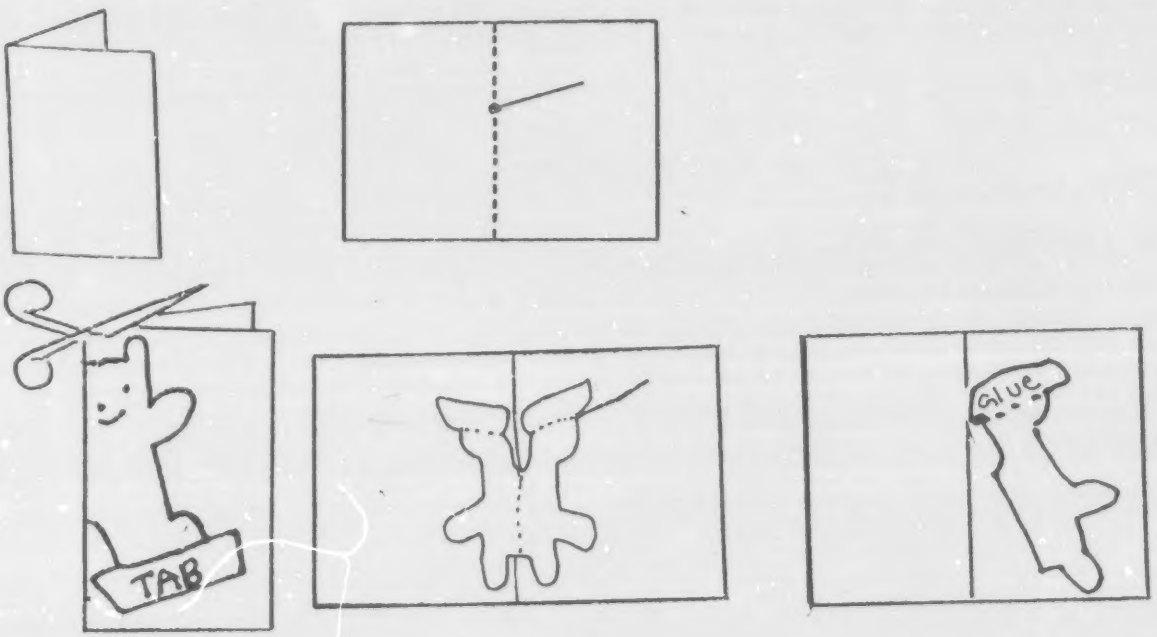
POP-UP BOOK

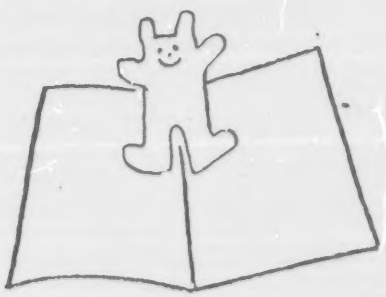
Materials: paper, scissors, glue and markers.

Fold a piece of contruction paper in half. Place a dot on the center line and draw a line at some angle between 90° and 45° from that point.

Fold a second piece of paper in half and cut out the object that will pop up. A symmetrical design is best. Draw in tabs. Cut out the object, unfold. Bend tabs back. Decorate with markers or glue on features. Put glue on one tab and attach it along your drawn line. Make sure the bottom center corner of the pop-up meets the dot on the cover page.

Now fold the pop-up object flat and put glue on the other tab. Fold the cover page over on top of the object and press down. When the glue sticks and you open the cover page the object pops up. When you close it, the object will lie down inside.

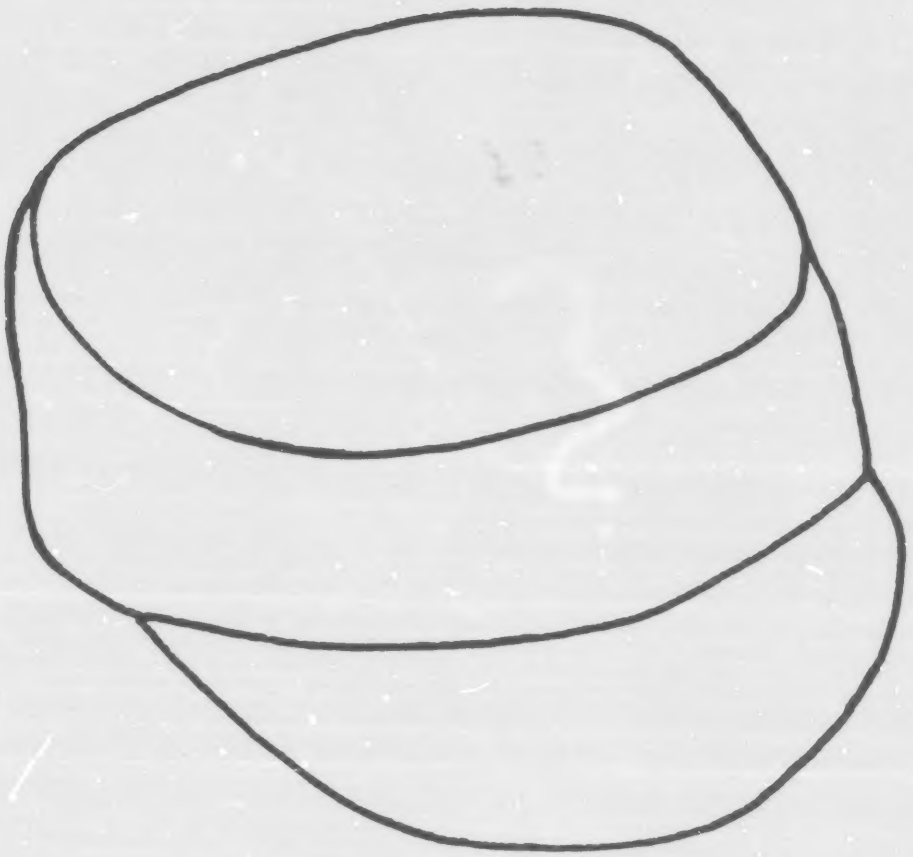




Suggested pop-up objects:

- hats
- children's own face
- friend in a silly hat

PAINTER'S CAP DESIGN CONTEST



Let kids design a logo - for the library, for a club they belong to, for themselves personally -- and draw it onto this hat. Perhaps even fashion paper hats using lue and tape and crayons. Prize could be the hat itself - that way everyone is a winner.

Contributed by Barbara Poehling
Small Libraries Consultant
Winding Rivers Library System

AUTOBIOGRAPHY SCULPTURES

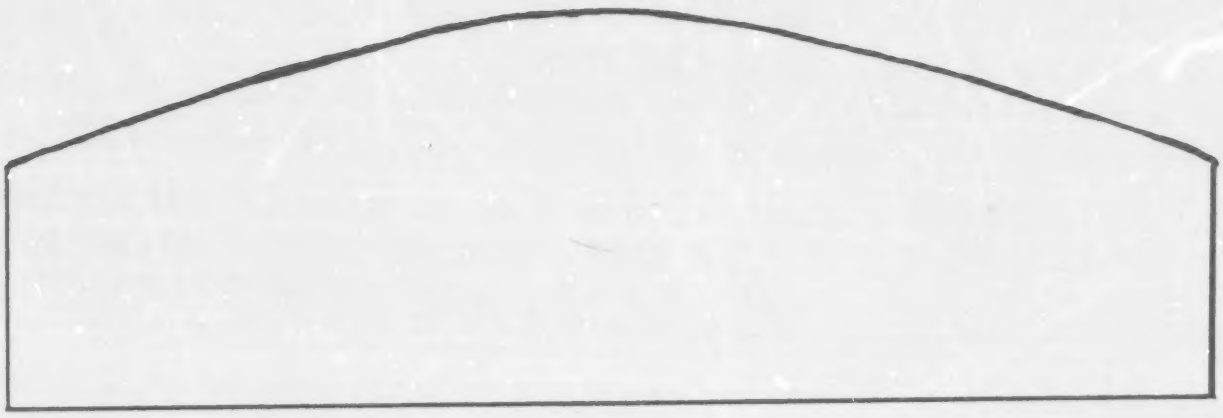
A craft that would work expecially well after featuring biographies and that would work with either the "hats" part of the theme or the "kids are great" part of the theme is nylon sculpture.

Using a 6" or 7" round from old panty hose, you take a threaded needle and bind the edges together, putting stuffing in the middle. Push the needle through to the front to sculpt a nose, bring the needle to the back and tie off the thread. On the front attach eyes, other facial features and hair.

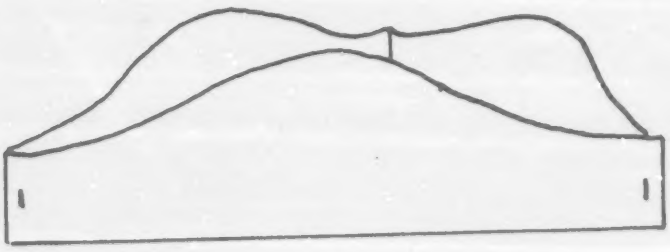
These sculptures can be used as "autobiographies": self-protraits of what I will be in the future. Hats, of course, could be part of the sculptures.

To make the "autobiography" into an "alter ego" attach a piece of cardboard about 4" x 1" to the back and use this as support when tucking the sculpture into a pocket.

THREE CORNERED HATS



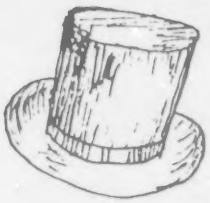
Cut three in this shape, staple at corners.



RESOURCES

This section includes bibliographies, a film list and a list of miscellaneous resources. Most titles mentioned in the manual have been brought together in this section for your convenience in checking your holdings. Don't overlook the bibliographies in the reprints from SLJ (Hats off to Alice) and from Caroline Bauer's THIS WAY TO BOOKS (Hats), which are not repeated here.

There wasn't enough time to include titles mentioned in the Preschool Programming section and some others were undoubtedly missed. Most titles recommended by contributors were checked in 1983-84 Books in Print and 'o.p.' was added to out-of-print titles. Many of the craft/resource type books were also checked in WISCAT, the statewide union catalog and locations listed to assist you for interlibrary loan purposes.



HATS OFF TO KIDS

A Selection of Children's Books Suggested for the
1984 Wisconsin Summer Library Program

Prepared by the Staff of the
Cooperative Children's Book Center

The theme, "Hats Off to Kids," suggests books that celebrate the accomplishments of children and speak of their efforts to grow and to achieve their dreams.

Most of the books are recent publications, but some older titles have been included to serve as reminders of other, similar books that are still likely to be in library collections. A special effort has been made to include books suitable for younger readers.

The bibliography contains a wide range of fiction and nonfiction, but gives relatively few titles for each category. We hope that you will use the list as a starting point for displays, programs, or reading guidance, but that you will want to expand upon it based on your knowledge of your own collection.

In addition, there is a short, unannotated list of books featuring hats in the story or in the illustrations. A selection of resources librarians can use for crafts and other programs compatible with the "Hats Off" theme completes the bibliography.

The Cooperative Children's Book Center invites you to use its resources for book examination, evaluation, and selection. For further information about the Center, write or phone: The Cooperative Children's Book Center, 4290 Helen C. White Hall, 600 N. Park Street, Madison, Wisconsin 53706 (608)263-3720.

Jana Varlejs, Project Assistant
Cooperative Children's Book Center
December 1983

HATS OFF TO ALL KIDS EVERYWHERE

Allen, Thomas B. WHERE CHILDREN LIVE. Prentice-Hall, 1980. 28 p. (all ages)

Sumptuous earth-tone paintings of children in thirteen different cultures of the world, accompanied by brief texts, create a feeling for childhood in varied environments.

Ancona, George. I FEEL: A PICTURE BOOK OF EMOTIONS. Dutton, 1977. 32 p. (all ages)

Photographs capture children's expressive faces at moments of achievement, excitement, sorrow, and other familiar feelings.

Charlip, Remy, and Lillian Moore. HOORAY FOR ME! Paintings by Vera B. Williams. Parents' Magazine, 1975. 36 p. (ages 3-5)

Vibrant, multi-colored watercolor paintings create a rousing celebration of many of the relationships possible between people: big sister's baby brother, aunt's nephew, cousin's cousin, grandfather's graddaughter....

FREE TO BE...YOU AND ME. Conceived by Marlo Thomas. McGraw-Hill, 1974. 143 p. (all ages)

A "happy hodge-podge" that lets children explore all their possible futures.

Raynor, Dorka. MY FRIENDS LIVE IN MANY PLACES. Albert Whitman, 1980. 46 p. (all ages)

Forty-five full-page photographs of children from many cultures of the world demonstrate the common bond of humanity in the midst of a variety of contemporary ways of life.

Sedgwick, Kate, and Rebecca Frischkorn. CHILDREN IN ART. Holt, 1978. 56 p./ (ages 7-11)

Short narratives introduce selected works of art of diverse styles and various periods of history featuring children.

Tax, Meredith. FAMILIES. Illustrated by Marylin Hafner. Little, Brown, 1981. 32 p. (ages 4-9)

With the child as center, black and white drawings portray many kinds of family structures. Regardless of where or with whom you live, "families are who you live with and who you love."

Thomas, Joyce Carol. BLACK CHILD. Pictures by Tom Feelings. Zamani Productions (31 W. 31 Street, New York, NY 10001), 1981. 34 p. (all ages)

A compassionate, haunting collection of poetry celebrates "the beauty and promise of the children," with black-and-white portraits of children in the US, Ghana, Guyana, and Senegal.

Worthington, Betty. FRIENDS. Illustrated by Angela Wood. Kids Can Press (585 1/2 Bloor Street West, Toronto, Ontario M6G IK5), 1977. 22 p. (ages 3-6)

Four children skate, swing, laugh, and skip together even though each speaks a different language--English, French, Urdu, and Spanish. Clear line drawings highlighted in yellow illustrate the brief text of this very small book (4.5 inches square).

HATS OFF TO ACHIEVERS

Brown, Walter and Norman D. Anderson. RESCUE! TRUE STORIES OF THE WINNERS OF THE YOUNG AMERICAN MEDAL FOR BRAVERY. Walker, 1983. 124 p. (ages 9-11)

These accounts of how teens risked their lives to save those of others are not great writing, but can spark discussion about courage. The stories of several Wisconsinites are included.

Duncan, Lois. CHAPTERS: MY GROWTH AS A WRITER. Little, Brown, 1982. 263 p. (ages 11+)

Duncan was only 13 when a magazine accepted one of her stories for publication. She illustrates her progress as a writer by including samples of her early work in this illuminating and enjoyable autobiography.

THE FOXFIRE BOOK. Edited with an introduction by Eliot Wigginton. Doubleday, 1972. 384 p. (ages 11+)

Proves that kids can produce a magazine of such quality and interest that it has gained a national reputation.

Miklowitz, Gloria D. and Madeleine Yates. THE YOUNG TYCOONS: TEN SUCCESS STORIES. Harcourt Brace Jovanovich, 1981. 124 p. (ages 11+)

While the crass materialism of some of these young entrepreneurs may jar, sounder motives are shown by others. The desire to learn, gain self-confidence, or win the approval of parents spur on several of the teens whose businesses range from importing exotic birds to photographing houses for insurance purposes.

MIRACLES: POEMS BY CHILDREN OF THE ENGLISH-SPEAKING WORLD. Collected by Richard Lewis. Simon and Schuster, 1966. 214 p. (ages 6+)

A beautiful and timeless demonstration of the fresh but sure talent of very young poets.

Powers, Bill. BEHIND THE SCENES OF A BROADWAY MUSICAL. Crown, 1982. 85 p. (ages 7-11)

Children are the stars of Maurice Sendak's "Really Rosie" when it is staged as a musical. The excitement and exertion of auditions, rehearsals, and opening night are captured.

Taylor, L. B. Jr. RESCUE! TRUE STORIES OF HEROISM. Illustrated by Michael Deas. Franklin Watts, 1978. 87 p. (ages 9-11)

The Carnegie Hero Fund medal has been awarded most often to teens. Taylor recounts a baker's dozen of their stories in a book that is better written and more thoughtful than the Brown and Anderson title.

YOUNG ANIMATORS AND THEIR DISCOVERIES: A REPORT FROM YOUNG FILMAKERS FOUNDATION. By Roger Larson, Lynne Hofer, and Jaime Barrios. Edited by Joan Platt. Photographs by Alfonso Barrios. Scribner's, 1976. 159 p. (ages 11+)

Teenagers who have leraned to make movies using various animation techniques describe how they work and share their dreams.

HATS OFF TO CONTENDERS

Adoff, Arnold. I AM THE RUNNING GIRL. Pictures by Ronald Himler. Harper & Row, 1979. 18 p. (ages 9-11)

The exultation and the pain of running, caught in blank verse that is easy to appreciate.

Chiefari, Janet. INTRODUCING THE DRUM & BUGLE CORPS. Photographs by Ann Hagen Griffiths. Dodd, Mead, 1982. 127 p. (ages 9-13)

Kim decides to join the Volunteers, despite the many hours of practice and demanding requirements. Her hard work is rewarded by the thrill of performance.

Fall, Thomas. JIM THORPE. Illustrated by John Gretzer. Crowell, 1970. 33 p. (ages 7-9)

How a young Native American grew up to become a winner of the toughest Olympics contest--the decathlon--in the 1912 Olympic Games

Haney, Lynn. SKATERS: PROFILE OF A PAIR. Photographs by Bruce Curtis. Putnam's, 1983. 64 p. (ages 9+)

Talent, ambition, and very hard work are not enough to be tops in pair figure skating--a good match in physique and skating style is also essential. Sixteen-year olds, Rob and Amy, seem to have it all.

Haney, Lynn. PERFECT BALANCE: THE STORY OF AN ELITE GYMNAST. Photographs by Bruce Curtis. Putnam's, 1979. 60 p. (ages 9+)

At 15, Leslie Russo is one of the very few who have reached the highest classification in gymnastics. Dedicated to the sport since she was 9, she has experienced serious setbacks, as well as triumphs.

Jessel, Carmilla. LIFE AT THE ROYAL BALLET SCHOOL. Methuen, 1979. 144 p. (ages 9+)

"A study of a struggle--to get better--and better--and better." Abundantly illustrated, this is a fairly detailed description of auditions, boarding school, class, and performance.

Krementz, Jill. A VERY YOUNG RIDER. Knopf, 1977. 125 p. (ages 9-11)

Ten-year old Vivi Malloy dreams of riding on the U.S. Equestrian Team when she is older. Meanwhile, she works hard at taking care of her pony and perfecting her riding form. Equally enjoyable and instructive are Jill Krementz' books about girls who are studying dance, skating, gymnastics, and circus acrobatics.

Powledge, Fred. BORN ON THE CIRCUS. Illustrated with photographs by the author. Harcourt Brace Jovanovich, 1976. 96 p. (ages 11-13)

A seasoned circus performer at the age of 11, Armando Cristiani is proud to be a member of a famous circus family. He is a rider and trampoline artist, but his specialty is juggling.

WINNERS UNDER 21 edited by Phyllis and Zander Hollander. Random House, 1982. 136 p. (ages 9+)

Career capsules of sports stars who won national and international acclaim while still in their teens, including Wisconsinites Eric and Beth Heiden.

HATS OFF TO KIDS WHO COPE

Bradbury, Bianca. TWO ON AN ISLAND. Houghton Mifflin, 1965. 139 p. (ages 9-11)

Jeff and his sister Trudy are marooned for three days with very little to eat and drink. They show that they can not only muster the wit and strength to survive the ordeal, but also that they can learn to really care about each other.

Carrick, Carol. WHAT A WIMP! Drawings by Donald Carrick. Clarion, 1983. 89 p. (ages 7-9)

Starting 4th grade in a new school is hard enough for Barney, without having to worry about the mean Lenny Coots who seems to have made Barney the special target for his bullying. How Barney prevails rings just right.

Cleary, Beverly. DEAR MR. HENSHAW. Illustrated by Paul O. Zelinsky. Morrow, 1983. 134 p. (ages 9-11)

Cleary uses the old epistolary form to good effect in this story of a boy who wants to become a writer. Leigh's correspondence with his favorite author, Boyd Henshaw, reveals the pain of his parents' divorce and his loneliness for his father. Slowly, however, Leigh's letters and diary reflect his growing ability to deal with his situation and to write with humor and honesty.

HATS OFF TO KIDS CCBC BIBLIOGRAPHY

Conford, Ellen. LENNY KANDELL, SMART ALECK. Little, Brown. 1983. 120 p. (ages 9-11)

Lenny has talent--not only for telling jokes, but also for getting into trouble. How he makes his debut as a stand-up comic and bests the school bully at the same time is told with humor and a true New York accent.

Friedman, Ina R. ESCAPE OR DIE: THE STORIES OF YOUNG PEOPLE WHO SURVIVED THE HOLOCAUST. Addison-Wesley, 1982. 146 p. (ages 11+)

First person accounts of people who found the courage and resourcefulness to save themselves from the Nazis. In most cases, they were quite young at the time.

George, Jean Craighead. THE TALKING EARTH. Harper & Row, 1983. 151 p. (ages 9-13)

With the help of an otter, a panther, and other denizens of the Everglades, a Seminole girl survives a forest fire, hurricane, and other trials. Billie Wind is an appealing heroine, and her adventures hold the reader's interest.

Gilman, Dorothy. THE MAZE IN THE HEART OF THE CASTLE. Doubleday, 1983. 230 p. (ages 11-13)

Colin's grief and anger at the loss of his parents lead him to undertake a dangerous quest.

Haynes, Mary. WORDCHANGER. Drawings by Eric John Nones. Lothrop, Lee & Shepard, 1983. 252 p. (ages 9-14)

When 12-year-old William discovers that his power-hungry stepfather has evil intentions, he and his physicist mother flee New York and travel cross-country, taking with them the stepfather's mysterious invention--a machine which is capable of changing the printed word. A highly original, often humorous, adventure story which explores power, censorship, and the responsibility of the scientific community.

Henkes, Kevin, MARGARET AND TAYLOR. Greenwillow, 1983. 64 p. (ages 4-9)

In an honest look at competition between siblings, a young boy tolerates and prevails over his domineering older sister in a sequence of short chapters revolving around the event of a surprise birthday party for their grandfather. The author is a Racine resident and University of Wisconsin-Madison student.

Hurmence, Belinda. TOUGH TIFFANY. Doubleday, 1980. 167 p. (ages 11-13)

Although she is the youngest of six children, Tiffany is the one who figures out how to help her pregnant sister and her crotchety grandmother--a warm and humorous story of a rural black family.

Joosse, Barbara M. SPIDERS IN THE FRUIT CELLAR. Pictures by Kay Chorao. Knopf, 1983. 32 p. (ages 3-6)

A Hartford, Wisconsin picture book author's story of little Elizabeth's determination to get the jar of peaches her mother needs from the fruit cellar is reinforced and expanded by the ingeniously designed page spreads. Pen and ink illustrations are washed with subtle shades of red.

Rockwell, Anne and Harlow. THE NIGHT WE SLEPT OUTSIDE. (Ready-to-Read) Macmillan, 1983. 48 p. (ages 7-9)

You don't wear pajamas on an adventure, especially when you might encounter a racoon, a skunk, and an owl in your own backyard.

Speare, Elizabeth George. THE SIGN OF THE BEAVER. Houghton Mifflin, 1983. 135 p. (ages 9-13)

Left alone to guard the family's new homestead in 18th century Maine, Matt's survival is in question until he begins to learn wilderness skills from the Indians.

HATS OFF TO KIDS WHO'RE SPECIAL

Ames, Mildred. ANNA TO THE INFINITE POWER. Scribner, 1981. 198 p. (ages 9-13)

A twelve-year-old math whiz who almost seems to be a human computer accidentally finds out that she is a clone and that she is part of an experiment with somewhat ominous overtones.

Butler, Beverly. LIGHT A SINGLE CANDLE. DODD, 1962. 242 p. (ages 11-14)

When Cathy loses her vision at the age of 14, she has to learn not only how to cope with her disability, but also how to deal with other people's insensitivity. A Rhinelander, Wisconsin, author's semi-autobiographical novel.

Clifton, Lucille, MY FRIEND JACOB. Illustrated by Thomas DiGrazia. Dutton, 1980. 32 p. (ages 4-6)

Pencil drawings illustrate the friendship of young Sam and his neighbor Jacob, who is older and slower mentally. Both friends learn many things from each other.

Fanshawe, Elizabeth. RACHEL. Illustrated by Michael Charlton. Bradbury Press, 1977. 23 p. (ages 3-5)

A small and colorful picture book for very young children provides glimpses of Rachel's life at home, in school and on vacation. She uses a camera, she swims, she belongs to a Brownie troop, and her wheelchair does not keep her from participating and having fun.

Fassler, Joan. HOWIE HELPS HIMSELF. Illustrated by Joe Lasker. Albert Whitman, 1975. 32 p. (ages 4-8)

Howie likes chocolate ice cream, car rides, snowy days, and picture dominoes. His cerebral palsy makes some things difficult, but Howie tries harder.

Gill, Derek, L. T. TOM SULLIVAN'S ADVENTURES IN DARKNESS. David McKay, 1976. 106 p. (ages 11+)

As singer/composer Sullivan says, this is "the story of a blind boy who was told he couldn't do things other kids could do but went ahead and did them anyway."

Hahn, Mary Downing. DAPHNE'S BOOK. Clarion, 1983. 177 p. (ages 11-13)

Jessica resents being paired with Daphne, the strange and silent newcomer, in the 7th grade Write-A-Book contest. As she gets to know Daphne and sees her talent as an artist, Jess also learns the demands of friendship.

Hanlon, Emily. THE SWING. Bradbury, 1979. 209 p. (ages 11-13)

Beth is furious when Danny reveals that a bear and her cub live on the mountain near her summer cottage, and devastated when the local men kill the bears. Bu Danny has his own problems, and neither youngster has much sympathy for the other at first. Beth's deafness is incorporated in the story matter-of-factly.

Likhanov, Albert. SHADOWS ACROSS THE SUN. Translated from the Russian by Richard Lourie. Harper & Row, 1983. 150 p. (ages 11-13)

Lena feels that her romance with Fedya is doomed--who wants to be involved with a girl confined to a wheelchair? An emotion-charged story, and a fascinating glimpses of family life in Moscow, apparently devoid of propaganda.

Nostlinger, Christine. KONRAD. Translated by Anthea Bell. Illustrated by Carol Nicklaus. Franklin Watts, 1977. 135 p. (ages 7-11)

Who likes a kid who is both good and brilliant--certainly not other kids! Fortunately, perfect Konrad has one friend who undertakes to help him unlearn his model behavior.

Slepian, Jan. THE ALFRED SUMMER. Macmillan, 1980. 119 p. (ages 9-13)

A 1930's setting provides the background for lonely children--each disabled but not necessarily handicapped--to develop a project together in which they believe and which, by the doing, they each grow and change.

Wolf, Bernard. DON'T FEEL SORRY FOR PAUL. Lippincott, 1974. 94 p. (ages 7-11)

Paul, like other boys his age, rides a bike, goes to school, loves baseball games and and has birthday parties. Because Paul was born with incompletely formed feet and hands, he wears three prostheses, but he is presented as an individual in his own environment rather than as a "handicapped" child.

Young, Helen. WHAT DIFFERENCE DOES IT MAKE DANNY? Pictures by Quentin Blake. Andre Deutsch, 1980. 93 p. (ages 7-9)

A perfectly ordinary child is better at sports than most, but unlike most children, he has epilepsy. Danny's epilepsy doesn't bother him until one of his teachers is alarmed by it, causing Danny to behave badly. Both funny and sober, the story dispels myths still surrounding epilepsy.

HATS ON FOR NEW ADVENTURES

Hughes, Shirley. ALFIE'S FEET. Lothrop, Lee & Shepard. 32 p. (ages 3-6)

Because Alfie loves to splish, splash, splosh in puddles, his mother buys him shiny yellow boots. The first time Alfie puts them on by himself, he makes an interesting discovery. The richly hued and detailed drawings give this book a special charm.

Hurwitz, Johanna. RIP-ROARING RUSSELL. Illustrated by Lillian Hoban. Morrow, 1983. 80 p. (ages 4-6)

Four-year-old Russell has some doubts about starting nursery school, especially when a shoving match costs him his two front teeth. Short chapters and familiar situations make this a good book for older children to read to younger siblings about to start school.

Oxenbury, Helen. EATING OUT. (out-and-About Books) Dial/E.P. Dutton, 1983. 18 p. (ages 4-6)

A toddler's first trip to a restaurant is developed in an easy text with droll, realistically detailed watercolor paintings that tell the whole story of a first experience which becomes an adventure.

Schick, Eleanor. JOEY ON HIS OWN. (Easy-to-Read) Dial, 1982. 56 p. (ages 4-6)

When there isn't enough bread for lunch, Joey's mother sends him to the store to buy another loaf. On his first shopping trip alone, the neighborhood seems bigger and noisier than he remembered. In easy-to-read chapters, Joey completes his errand and enjoys a new feeling of confidence. Schick's HOME ALONE is another fine "first experience" book at the same level.

Walter, Mildred Pitts. MY MAMA NEEDS ME. Pictures by Pat Cummings. Lothrop, Lee & Shepard, 1983. 16 p. (ages 4-6)

Jason feels left out when his mother comes home from the hospital with a new baby. But a chance to help bathe the baby, plus a warm hug from mother, reassure Jason that he is loved and needed. The pop art is 1980's in style, but the realistic pictures contain a softness appropriate to the subject. Variety in patterns and perspectives distinguishes Ms. Cummings' approach to illustration.

Williams, Vera. THREE DAYS ON A RIVER IN A RED CANOE. Greenwillow, 1981. 32 p. (ages 4-9)

Childlike text and colored drawings report and record a canoe trip down a river. Details of preparation and participalities of camping are interwoven with the adventure and fun of the trip.

Winthrop, Elizabeth. KATHARINE'S DOLL. Illustrated by Marylin Hafner. Dutton, 1983. 32 p. (ages 4-7)

Katharine's new doll wins the devotion of both Katharine and her best friend Molly to such an extent that the girls have their first quarrel. The abundant and detailed sketches tell the story almost without the aid of text.

Wolde, Gunilla. BETSY AND THE DOCTOR. Random House, 1978. 22 p. (ages 4-6)

Betsy falls and has to go to the hospital. There she discovers that having her cut stitched hardly hurts at all.

HATS ON FOR DIFFERENT PLACES, OTHER TIMES

Aliki. A MEDIEVAL FEAST. Crowell, 1983. 32 p. (ages 4-11)

Luminous watercolor paintings illustrate details related to the King's visit to Camdenton Manor: the redecoration and cleaning; the hunting, hawking, and trapping; and the preparation of the festival. Elements of the art of medieval feasting are developed in two parallel texts as well as in the illustrations.

Delton, Julie. MY UNCLE NIKOS. Illustrated by Marc Simont. Crowell, 1983. 32 p. (ages 5-9)

Helena's annual summer visit to her uncle's village is told and pictured with details accurate to contemporary Greek life and living. Colorful illustrations reveal both a way of life and a special relationship through the story of Helena's days spent helping her uncle with his garden.

Freedman, Russell. CHILDREN OF THE WILD WEST. Clarion Books, 1983. 104 p. (ages 7+)

Splendid historical photographs and an accompanying text document the lives of white, black and Native American children growing up in the American West during the 19th centruy. Frontier schools and celebrations are pictured and described as are the wagon train and "settling down" experiences--all from a child's perspective.

Fritz, Jean. THE DOUBLE LIFE OF POCAHONTAS. Illustrations by Ed Young. Putnam's, 1983. 96 p. (ages 9+)

Pocahontas lived in both the world of her village and that of colonial Jamestown until hostility between the settlers and the Indians caused her to leave the English world for a time. Her conflict of identity and subsequent kidnapping to England are related in a reliable, low-key account containing both drama and tragedy.

Gerrard, Roy and Jean. MATILDA JANE. Farrar, Straus, Giroux, 1983. 32 p. (ages 4-6)

Intricate watercolors of Edwardian England and lilting rhyme describe Matilda Jane's "astonishing" vacation at the seashore.

Hamilton, Virginia. WILLIE BEA AND THE TIME THE MARTIANS LANDED. Greenwillow, 1983. 208 p. (ages 9-13)

Set in rural Ohio during late October in 1938, Willie Bea and her family become caught up in two days of confusion and fear generated by Orson Welles' celebrated Halloween broadcast, "The Martians Have Landed." A remarkable exploration of universes: personal, familial, community, cultural and ... beyond?

McCunn, Ruthanne Lum. PIE-BITER. Illustrated by You-shan Tang. Design Enterprises of San Francisco (P.O. Box 14695, San Francisco, CA 94114), 1983. 30 p. (ages 7-9)

Rich California colors bathe this lavishly illustrated tale of a legendary young Chinese who came to work on the railroad in the 1860's, and stayed just long enough to make a fortune. A legend of a pioneer in the tradition of Paul Bunyan and John Henry. (Also available in a Chinese language edition; $11.95 each.)

Martel, Cruz. YAGUA DAYS. Pictures by Jerry Pinckney. Dial, 1976. 40 p. (ages 4-6)

Adan enjoys the company of relatives, the satisfaction of picking fruit from trees, and the excitement of yagua days on his first trip from New York City to Puerto Rico, his parents' birthplace.

Meir, Mira. ALINA: A RUSSIAN GIRL COMES TO ISRAEL. Photographs by Yael Rozen; translated by Zena Shapiro. Jewish Publication Society, 1982. 48 p. (ages 7-9)

Any child who has been the "new kid in school" will empathise with Alina. Starting out in a strange country with a different language is not easy, but finding a friend helps a lot.

O'Kelley, Mattie Lou. FROM THE HILLS OF GEORGIA: AN AUTOBIOGRAPHY IN PAINTINGS. Atlantic-Little, Brown, 1983. 32 p. (all ages)

In the tradition of Grandma Moses, Mattie Lou O'Kelley is a primitive painter whose intricate, brilliantly colored pictures tell the story of her childhood in the rural South. A joyful book for children and adults to share.

Stewart, John. ELEPHANT SCHOOL. Pantheon, 1982. 56 p. (ages 7-12)

In Thailand, elephants are trained to use their enormous strength and keen intelligence in the teak forests handling logs to be shipped to other nations and turned into furniture and sailboats. Black and white photographs show the unique training given to a teenaged Thai male who chooses the lifelong work of "mahout" and the elephant with whom he will become a team.

Tang, Yungmei. CHINA, HERE WE COME! VISITING THE PEOPLE'S REPUBLIC OF CHINA. Putnam, 1981. 64 p. (ages 9-13)

A photographic essay records a trip to China through the eyes of a group of thirteen-year-old New York children. The impressions and actions of these children provide the connection and interest for young readers in the United States.

YOUNG AND BLACK IN AMERICA. Compiled by Rae Pace Alexander. Introductory notes by Julius Lester. Random House, 1970. 139 p. (ages 11+)

Dramatic excerpts from autobiographies of people still well-known and others less familiar to a new generation--Malcolm X, Jimmy Brown, Anne Moody, etc. A fine introduction to the Civil Rights movement.

HATS ON FOR FUTURE ROLES

Ancona, George. TEAM WORK. Crowell, 1983. 47 p. (ages 11-13)

From mountain climbing to filmmaking, many activities depend on people working together toward a common goal.

HATS OFF TO KIDS CCBC BIBLIOGRAPHY

Arnosky, Jim. SECRETS OF A WILDLIFE WATCHER. Lothrop, Lee & Shepard, 1983. 64 p. (ages 7-11)

A well-known naturalist explains how he identifies and tracks wild animals such as owls, turtles, foxes, beaver and deer and gets close enough to study their natural behavior.

Berger, Melvin. SPORTS MEDICINE. Crowell, 1982. 122 p. (ages 9+)

Preventing and treating sports injuries requires physicians, physical therapists, athletic trainers, and other specialists--what a career choice for a sports fan!

Jasperson, William. A DAY IN THE LIFE OF A TELEVISION REPORTER. Little, Brown, 1981. 96 p. (ages 9-13)

The work behind the brief telecast of a news story is described and amply illustrated with photographs in a book which records a typical day for Dan Rea, a Boston TV news reporter.

Kushner, Carol. CRAFTS: A CAREER ALTERNATIVE. Julian Messner, 1981. 127 p. (ages 11+)

Profiles ten crafts people who earn their living making both useful and beautiful objects of wood, leather, glass and other materials. Skill and artistry are not enough--one must also have discipline, patience, and the courage to take risks.

O'Connor, Karen. MAYBE YOU BELONG IN A ZOO. Dodd, 1982. 157 p. (ages 11+)

It is surprising how many kinds of jobs there are in the zoo and aquarium field, from teachin to security guard, from veterinarian to horticulturist. Generous use of interviews and photographs enliven this informative introduction.

Pringle, Laurence. WOLFMAN: EXPLORING THE WORLD OF WOLVES. Scribner's, 1983. 71 p. ages(9-14)

The word "wolf" means a wild animal which is loyal, cooperative, playful and intelligent to the world's foremost wolf biologist, David Mech, who has studied wolf behavior for over twenty-five years. Carefully captioned black and white photographs and a list of further readings enhance a book that is a reminder that pursuing one's curiosity about the natural world in a dedicated manner can become an exciting life's work.

Sobol, Harriet Langsam. THE INTERNS. Photographs by Patricia Agare. Coward, 1981. 61 p. (ages 11+)

An in-depth narrative with black and white photographs follows two interns through the intense responsibility of their first year of post-graduate medical education at the Babies Hospital of the Columbia Presbyterian Medical Center.

Taylor, Paula. THE KIDS' WHOLE FUTURE CATALOG. Random House,, 1982. 254 p. (ages 7-14)

The excitement of emerging technologies affecting future communities, transportation, food, work, health care and fun is conveyed briefly on double-page spreads containing visual and written information as well as specific suggestions for finding out more. An optimistic look at tomorrow in a contagiously exciting book which is both entertaining and intellectually stimulating.

Wolf, Bernard. FIREHOUSE. Morrow, 1983. 80 p. (ages 6-12)

A master photojournalist achieves the impossible: black and white photographic documentation of actual urban firefighting, despite dimly lit streets, dark outer garments, and night hours. An absorbing text records day-in and day-out equipment maintenance and softball games as well as the challenge of firefighting under a variety of circumstances in different seasons.

HATS ON FOR MAKE-BELIEVE

Bond, Michael. PADDINGTON ON STAGE. Adapted by Alfred Bradley and Michael Bond; with drawings by Peggy Fortnum. Houghton Miffiin, 1977. 112 p. (ages 7-9)

Short plays based on the Paddington Bear stories, easily staged. The plays could also be adapted for puppets.

Burningham, John. COME AWAY FROM THE WATER SHIRLEY. Written and illustrated by John Burningham. Crowell/A Harper Trophy Book, c1977, 1983. 32 p. (ages 4-6)

A highly acclaimed, unique picture book shows a family day at the beach. Parallel page spreads contrast the mundane conversation of Shirley's parents with her own imaginative adventures at sea, battling pirates and searching for buried treasure.

Drescher, Henrik. SIMON'S BOOK. Lothrop, Lee & Shepard, 1983. 32 p. (ages 4-6)

Simon is a drawing who comes to life one night and has adventures with his friends the pens and pencils and his "enemy" the monster. Pen and ink drawings and watercolors predominate in another visually exciting, imaginative fantasy by the creator of THE STRANGE APPEARANCE OF HOWARD CRANEBILL, JR. (1982)

HATS OFF TO KIDS CCBC BIBLIOGRAPHY

Goor, Ron and Nancy. IN THE DRIVER'S SEAT. Crowell, 1982. 88 p. (ages 7-9)
Children can experience vicariously the view from the controls of a supersonic jet, a race car, a blimp, a San Francisco cable car, and other vehicles through photographs shot through the drivers' windows.

Keats, Ezra Jack. THE TRIP. Greenwillow, 1978. 32 p. (ages 4-6)
When his family moves to a new home, and Louis feels lonely, he recreates his old neighborhood with the help of a shoebox and lots of imagination.

Lindgren, Barbro. THE WILD BABY GOES TO SEA. Pictures by Eva Eriksson. Adapted from the Swedish by Jack Prelutsky. Greenwillow, 1983. 22 p. (ages 3-6)
"Baby Ben was atwice as wild as any other ten," but his unflappable mother understands it's natural for this active preschooler to imagine a fanciful adventure using ordinary items: a broom for a mast, an apron for a sail, and stuffed animal friends for the crew.

Marshall, Edward. THREE BY THE SEA. Pictures by James Marshall. Dial, 1981. 48 p. (ages 6-8)
Three children make up stories to entertain each other while spending a day at the beach. The three types of stories within one story are a welcome technique in an unusually fine beginning reader.

Ross, Pat. M AND M AND THE HAUNTED HOUSE GAME. Pictures by Marylin Hafner. (An I Am Reading Book) Pantheon, 1980. 44 p. (ages 4-8)
Mandy and Mimi's favorite game is to pretend they are ghosts and give someone a good scare. This time, however, they themselves are treated to real goosebumps.

Staunton, Ted. PUDDLEMAN. Illustrated by Maryann Kowalski. Kids Can Press (585 1/2 Bloor Street West, Toronto, Ontario M6G IK5), 1983. 32 p. (ages 4-6)
Michael fills his sandbox with water and jumps in, emerging soon as Puddleman, a muddy monster who scares the neighborhood. But the fun of being Puddleman palls when mother declares that peanut butter sandwiches are for boys, and not for monsters.

Steptoe, John. JEFFREY BEAR CLEANS UP HIS ACT. Lothrop, Lee & Shepard, 1983. 32 p. (ages 7-9)
Jeffrey thinks he can liven up Miss Gloria Bearfacts' class if he plays teacher--but discovers that it's easier to stick to his side of the desk. Bright, full color drawings utilize a comic strip format and encapsulate a spoof adults can appreciate on another level.

HATS OFF TO KIDS CCBC BIBLIOGRAPHY

Wells, Rosemary. A LION FOR LEWIS. Dial, 1982. 28 p. (ages 3-5)
Lewis always gets the bit part when he plays with his older brother and sister, until the day he discovers a lion suit in the attic and becomes the leader of the game. The lion and Lewis merge in soft but humorous illustrations of a day of play in the attic.

HATS OFF TO RESOURCEFUL LIBRARIANS!

Bottomley, Jim. PAPER PROJECTS FOR CREATIVE KIDS OF ALL AGES. Little, Brown, 1983.
Hats are classified according to a few basic shapes that can be turned easily into popular variations, such as cowboy, pirate, or witches' hats.

Chernoff, Goldie Taub. EASY COSTUMES YOU DON'T HAVE TO SEW. Four Winds Press, 1975.
In addition to an imaginative array of complete outfits, Chernoff has a section on hats that requires little beyond paper, scissors, and glue.

Cosman, Madeleine Pelner. MEDIEVAL HOLIDAYS AND FESTIVALS: A CALENDAR OF CELEBRATIONS. Scribner's, 1981.
In the midst of this fascinating miscellany of decorations and customs are directions for making the classic medieval hats: the hennin, the chaperone, and the chaplet.

Crews, Donald. PARADE. Greenwillow, 1983.
More hats than you can shake a baton at appear in this vivid picture book portrait of a traditional parade. Perhaps this might inspire a "hat parade" to cap a successful summer reading program!

D'Amato, Janet and Alex. ALGONQUIAN AND IROQUOIS CRAFTS FOR YOU TO MAKE. Messner, 1979.
Challenging projects include feather headdresses and hats of fur and fabric. See also the D'Amato's INDIAN CRAFTS (Lion Press, 1968).

Fiarotta, Phyllis and Noel. BE WHAT YOU WANT TO BE! THE COMPLETE DRESS-UP AND PRETEND CRAFT BOOK. Workman, 1977.
Fire fighter and police officer hats are included in this storehouse of ingenious, but doable ideas.

HATS OFF TO KIDS CCBC BIBLIOGRAPHY

Fiarotta, Phylis and Noel. CONFETTI: THE KIDS'MAKE-IT-YOURSELF, DO-IT-YOURSELF PARTY BOOK. Workman, 1978.
This has directions for making both typical and not-so-common party hats.

Giblin, James Cross. FIREWORKS, PICNICS, AND FLAGS. Illustrated by Ursula Arndt. Clarion, 1983.
Should anyone wonder about one of the most famous of all American hats, a picture of Uncle Sam in his traditional garb can be found in this lively book about the birthday of the United States.

Haley, Gail E. COSTUMES FOR PLAYS AND PLAYING. Methuen, 1978.
Some unusual headgear can be found in this collection, such as Viking helmets, bullfighters' and Robin Hood hats.

Martin, Toy. THE PRE-SCHOOL CRAFT BOOK. Blandford, 1983 (Distributed by Sterling)

Includes a section on paper hats that should be possible for pre-schoolers to make.

Sattler, Helen Roney. KITCHEN CARTON CRAFTS. Lothrop, Lee & Shepard, 1970.

Very easy directions are given for several basic hat styles that can be made from ice-cream cartons.

A HAT-FULL OF HAT BOOKS

Bemelmans, Ludwig. MADELINE AND THE BAD HAT. Viking, 1957.

Bond, Michael. A BEAR CALLED PADDINGTON. Drawings by Peggy Fortnum. Houghton Mifflin, 1960.

Chapman, Kim Westsmith. THE MAGIC HAT. Illustrated by Kitty Riley Clark. Lollipop Power (PO Box 1171, Chapel Hill, NC 27514), 1973.

Christian, Mary Blount. HATS ARE FOR WATERING HORSES. Illustrated by Tom Dunnington. Rand McNally, 1976.

Clymer, Eleanor. BELINDA'S NEW SPRING HAT. Watts, 1969.

Courlander, Harold and Albert K. Prempeh. THE HAT-SHAKING DANCE AND OTHER ASHANTI TALES FROM GHANA. Illustrated by Enrico Arno. Harcourt Brace Jovanovich, 1957.

Fuchshuber, Annegert. THE WISHING HAT. Translated from the German by Elizabeth D. Crawford. Morrow, 1977.

Grimm Brothers. LITTLE RED RIDING HOOD. Retold and illustrated by Trina Schart Hyman. Holiday House, 1983.

Keats, Ezra Jack. JENNIE'S HAT. Harper & Row, 1966.

MOLE AND HIS NEW RED HAT. Rochester Folk Art Guild (R.D. 1, Box 10, Middlesex, NY 14507), 1974.

Rey, H. A. CURIOUS GEORGE. Houghton Mifflin, 1941.

Seuss, Dr. THE CAT IN THE HAT and THE CAT IN THE HAT COMES BACK. Random House, 1957, 1958.

HATS OFF TO KIDS CCBC BIBLIOGRAPHY

Seuss, Dr. THE 500 HATS OF BARTHOLOMEW CUBBINS. Vanguard, 1938.

Slobodkina, Esphyr. CAPS FOR SALE. Addison-Wesley, 1947.

Ungerer, Tomi. THE HAT. Parents, 1970 (Four Winds Press, 1982)

Zemach, Margot. THE LITTLE RED HEN. Farrar, Straus and Giroux, 1983.

POETRY

"Bat, Bat, Come Under My Hat" in POCKETFUL OF PUPPETS: MOTHER GOOSE by Tamara Hunt and Nancy Renfro, Nancy Renfro Studios, 1982.

A poem, finger puppet and directions p. 25.

"Hat" in WHERE THE SIDEWALK ENDS by Shel Silverstein, Harper, 1974.

"Jonathan Bing" by Beatrice Curtis Brown in TIME FOR POETRY, by May H. Arbuthnot and Shelton L. Root, Scott Foresman, 1968.

"A Man and His Hat" by Letitia Parr in STUFF AND NONSENSE by Michael Dugan, Collins and World, 1977. o.p.

"Mr. Spats" by Shel Silverstein in OH, WHAT NONSENSE by William Cole, Viking, 1966. o.p.

"The Quangle Wangle's Hat" by Edward Lear in THE COMPLETE NONSENSE BOOK by Edward Lear, Dodd, Mead, 1912. Also in Lear's HOW PLEASANT TO KNOW, MR. LEAR, Holiday House, 1982.

See also several hat limericks by Lear in these books.

Other poems are mentioned in the article on hats reprinted from THIS WAY TO BOOKS by Croline Bauer, in this manual.

Books to use as sources for reading and writing limericks:

Brewton, John E. Ed. THEY'VE DISCOVERED A HEAD IN THE BOX FOR THE BREAD AND AOTHER LAUGHABLE LIMERICKS. Har-Row, 1978.

Livingston, Myra C. A LOLLYGAG OF LIMERICKS, Atheneum, 1978.

Oliver, Hugh, THE AMERICAN LIMERICK BOOK, Beaufort, 1981.

Rosenbloom, Joseph, THE LOONIEST LIMERICK BOOK IN THE WORLD, Sterling, 1982.

Sawyer, Paul. THERE ONCE WAS A BOOK OF LIMERICKS, Raintree, 1978.

CRAFT AND OTHER RESOURCE BOOKS

Alkema, Chester Jay. CREATIVE PAPER CRAFTS IN COLOR, Sterling Publishing Company, 1967. o.p. WISCAT: Janesville, Oshkosh, Eau Claire, Brown County, Madison, Racine County.

Directions for attractive paper strip hats pp. 1 22-128, cone hats p. 88.

Aylesworth, Thomas G. GRAPHOLOGY: A GUIDE TO HANDWRITING ANALYSIS, Franklin Watts, 1976. WISCAT: Janesville, Manitowoc, Milwaukee, Brown Co., Kenosha, Racine Co., LaCrosse.

Bauer, Caroline, THIS WAY TO BOOKS, Wilson, 1983. WISCAT: 0 (too new).

BETTER HOMES AND GARDENS COOKIES FOR KIDS, Meredith, 1983. WISCAT: 0 (too new).

CARD AND CARDBOARD, Franklin Watts, 1969, o.p. WISCAT: Reference and Loan, Brown Co., Racine Co.

Directions for hat p. 82.

Deming Richard. THE POLICE LAB AT WORK. Bobbs-Merrill Co., 1967. WISCAT: Janesville, Madison, Racine Co.

Dietrich, Wilson G. CREATE WITH PAPER BAGS, T.S. Denison & Co. o.p. WISCAT: Eau Claire, Racine Co.

Eisner, Vivienne and Adelle Weiss, THE NEWSPAPER EVERYTHING BOOK, Dutton, 1975. o.p. WISCAT: Reference and Loan, Eau Claire, Racine Co.

Eisner, Vivienne and Adelle Weiss. A BOAT, A BAT, AND A BEANIE, THINGS TO MAKE FROM NEWSPAPER, Lothrop, Lee and Shepard Co., 1977. WISCAT: Manitowoc, Milwaukee, Madison, Marathon Co.

Instructions for making a beanie p. 32, (good to decorate) and a sun hat, p. 66.

Emberley, Ed, ED EMBERLEY'S GREAT THUMBPRINT DRAWING BOOK. Little, Brown & Co., 1977. WISCAT: Janesville, Oshkosh, Eau Claire, Milwaukee, Brown Co., Madison, Racine Co., LaCrosse.

Gallivan, Marion F. FUN FOR KIDS: AN INDEX TO CHILDREN'S CRAFT BOOKS, Scarecrow Press, 1981. WISCAT: Oshkosh, Manitowoc, Fond du Lac, Milwaukee, Southwest L.S., Madison, Racine Co., Wisconsin Rapids, Menomonee Falls, Waukesha, LaCrosse.

Has a list of about 70 entries of hat crafts from various sources.

Garden, Nancy, THE KID'S CODE AND CIPHER BOOK. Holt, Rinehart and Winston, 1981. WISCAT: Janesville, Oshkosh, Eau Claire, Fond du Lac, Sheboygan, Racine Co., Men Falls, Madison.

Halay, Dan. THE MASTER SPY. McGraw-Hill, 1968. o.p. WISCAT: 0

Hunt, Tamara and Nancy Renfro. POCKETFUL OF PUPPETS: MOTHER GOOSE, Renfro Studios, 1982. WISCAT: 0 (too new).

Hunt, Tamara and Nancy Renfro. PUPPETRY IN EARLY CHILDHOOD EDUCATION, Renfro Studios, 1982. WISCAT: Janesville, Brown Co., Superior, Southwest L.S., Sheboygan, Racine Co., LaCrosse.

Katz, Marjorie P. FINGERPRINT OWLS AND OTHER FANTASIES. o.p. WISCAT: Janesville, Madison.

Lamb, Geoffrey. SECRET WRITING TRICKS, Thomas Nelson, 1975. o.p. WISCAT: Janesville, Oshkosh, Eau Claire, Madison, Racine Co., LaCrosse.

Laskin, Joyce Novis. ARTS AND CRAFTS ACTIVITIES DESK BOOK, Parker Pub., 1971, o.p. WISCAT: Eau Claire.

Leeming, Joseph. FUN WITH PAPER, Lippincott, 1939. o.p. WISCAT: Janesville, Madison, Racine Co., Manitowoc, LaCrosse.

Directions for making a Yankee Doodle hat, admiral's hat, conductor's cap.

Mann, Peggy. THE TELLTALE LINE, Macmillan, 1976. WISCAT: Eau Claire, Brown Co., Manitowoc, Madison, Racine Co., LaCrosse.

Mell, Howard and Eric Fisher, WORKING WITH PAPER, Drake Publications, 1971, o.p. WISCAT: 0.

Millimaki, Robert H. FINGERPRINT DETECTIVE. J. B. Lippincott, 1973. WISCAT: Janesville, Oshkosh, Eau Claire, Madison, Racine Co., Waukesha.

Peterson, John L. HOW TO WRITE CODES AND SEND SECRET MESSAGES. Four Winds, 1970. o.p. WISCAT: Janesville, Oshkosh, Eau Claire, Brown Co., Madison, Racine Co.

Raskin, Joseph. SPIES AND TRAITORS: TALES OF THE REVOLUTIONARY CIVIL WARS. Lothrop, Lee & Sheppard, 1976. o.p. WISCAT: Milton, Milwaukee, Brown Co.

Sarnoff, Jane and Reynold Ruffins. THE CODE AND CIPHER BOOK. Charles Scribner's Sons,. 1975. WISCAT: Janesville, LaCrosse, Oshkosh, Eau Claire, Madison, Racine Co.

Schulz, Charles. CHARLIE BROWN'S SUPER BOOK OF THINGS TO DO AND COLLECT, Random, 1975. WISCAT: Oshkosh, Eau Claire,Brown Co., Madison, Racine Co.

Schwartz, Alvin. THE CAT'S ELBOW AND OTHER SECRET LANGUAGES. Farrar Straus, Giroux, 1982. WISCAT: Southwest L.S.

Severn, Bill. FIFTY WAYS TO HAVE FUN WITH OLD NEWSPAPERS, McKay Co., 1978, o.p. WISCAT: Oshkosh, Eau Claire, Racine Co.

Stuart, Monica and Bill Soper. TEN LITTLE FINGERS, Fabaer & Faber, 1975. o.p. WISCAT: Oshkosh, Brown Co., Racine Co.

Directions for making cowboy, magician, clown, princess, turban hats.

Temko, Florence and Elaine Simon. PAPERFOLDING TO BEGIN WITH, Bobbs-Merrill, 1977. o.p. WISCAT: Janesville, Oshkosh, Eau Claire, Milwaukee, Madison, Racine Co., Marathon Co.

Wilt, Joy and Kathy Berry. THE GREAT PRETENDERS, Creative Resources, 1977. o.p. WISCAT: Janesville, Oshkosh, Eau Claire, Milwaukee, Madison, Racine Co., Marathon Co.

ANOTHER HAT FULL OF HAT BOOKS AND STORIES RELATED TO THE THEME

Some stories to read or tell:

"The Magic Cap" in THE BURIED TREASURE AND OTHER PICTURE TALES by Eulalie Ross, Lippincott, 1958, pp. 127-134. o.p. WISCAT: Oshkosh, Milwaukee, Madison, Racine Co.

In this Dutch story, a farmer uses a cap to get revenge on some scoundrels.

"A Gullible World" in THE SHEPHERD'S NOSEGAY; STORIES FROM FINLAND AND CZECHOSLOVAKIA, Harcourt 1919, 1958, pp. 153-9. WISCAT: Eau Claire, Oshkosh, Milwaukee, Madison, Racine Co.

Also called "Holding Down the Hat" in NOODLES, NITWITS, AND NUMB-SKULLS, World, 1961, pp. 66-8.

A fool is persuaded to guard a hat that is supposed to cover something valuable. It covers a pile of dung or nothing.

"Tyndal Goes to Market" in TWELVE CLEVER BROTHERS AND OTHER FOOLS: FOLKTALES FROM RUSSIA, Lippincott by Mirra Ginsburg, 1979, Harrow, p. 57-59. WISCAT: Appleton, Oshkosh, Eau Claire, Milwaukee, Brown Co., Kenosha, Waukesha, LaCrosse, Marathon Co.

Very short tale. Bungling fool carries milk in his hat and then turns it inside out to put eggs in the other side.

"Halde Hat and Dulde Hat" in THE GIANT BOOK by Beatrice De Regniers, Atheneum, 1966, p. 106-108. o.p. WISCAT: Janesville, Oshkosh, Madison, Racine Co.

A giant at a wedding feast wears a hat of invisibility.

"New Year's Hats for the Statues" in SEA OF GOLD AND OTHER TALES FROM JAPAN, by Yoshiko Uchida, Scribner, 1965, p. 84-90. o.p. WISCAT: Janesville, Eau Claire, Milwaukee, Madison, Racine Co.

An old man gives hats he was selling to six Jizo statues on a cold day and is rewarded on New Year's Eve.

"Tsar Peter the Great and the Peasant" in TALES PEOPLE TELL IN RUSSIA by Robert Wyndham, Messner, 1971. o.p. WISCAT: 0

Unrecognized tsar tells peasant he will know Tsar when they enter field as all will remove their hats except Tsar. When they enter field, peasant also has hat on.

"The Magic Listening Cap" in THE MAGIC LISTENING CAP: MORE FOLK TALES FROM JAPAN, by Yoshiko Uchida, Scribner, 1965, p. 2-10. WISCAT: Oshkosh, Eau Claire, Janesville, Madison, Racine Co.

A magic cap enables a man to understand the talk of birds and plants.

"Hats to Disappear With" in FLOATING CLOUDS, FLOATING DREAMS, by I. K. Junne, Doubleday, 1974. o.p. WISCAT: Janesville, Oshkosh, Madison.

A bandit tries to play a goblin's game.

"Test of a Friendship" in THE DANCING PALM TREE AND OTHER NIGERIAN FOLKTALES by Barbara Walker, Parents, 1968, p. 80-83. o.p. WISCAT: Janesville, Eau Claire, Milwaukee, Brown Co., Madison, Racine Co.

Two friends never quarrel so one wears a hat half red and half green to provoke quarrel.

The following three stories are other versions of Slobodkina's CAPS FOR SALE:

"The Monkeys and the Little Red Hats" in AFRICAN WONDER TALES by Frances Carpenter, Doubleday, 1963, p. 71-76. (fez) o.p. WISCAT: Janesville, Eau Claire.

"Fifty Red Night Caps" in FAIRY TALES FROM THE BRITISH ISLES by Amabel Williams-Ellis, Warne, 1964, pp. 9-10. (nightcaps) o.p. WISCAT: Janesville, Milwaukee, Madison.

"The Peddler and His Monkeys" in EURASIAN FOLK AND FAIRY TALES by I. F. Bulatkin, Criterion, 1965. o.p. WISCAT: Madison.

"The Story of Jason Squiff and Why He Had A Popcorn Hat, Popcorn Mittens and Popcorn Shoes" in ROOTABAGA STORIES by Carl Sandburg, Harcourt, 1974.

Also:
"How Six Umbrellas Took Off Their Straw Hats To Show Respect To The Wonderful Big Umbrella" in same.

"Cap O'Rushes in ENGLISH FAIRY TALES, Dover, 1898.

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Anno, Mitsumasa, THE KING'S FLOWER, Putnam, 1979.

Berenstain, Stanley and Janice, OLD HAT, NEW HAT, Random House, 1970.

Eddy, Mary B. HATS OFF ANDY CAPP, Fawcett, 1977.

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Gelman, Mitch, CAN YOU WIN THE PENNANT, Archway, 1983.

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Kenworthy, Leonard, HATS, CAP AND CROWNS, Messner, 1977. o.p.

Kuskin, Karla, A BOY HAD A MOTHER WHO BOUGHT HIM A HAT, H-M, 1976.

Moffet, Martha, A FLOWER POT IS NOT A HAT, Dutton, 1972. o.p.

Neigoff, Anne, CAP FOR JACK, A COAT FOR JILL, A. Whitman, 1972.

Shortall, Leonard, HAT BOOK, Western Pub. 1976.

HATS OFF TO KIDS! FILM LIST

Since the theme for the 1984 Summer Library Program is a salute to kids, this list of films is divided into several different areas dealing with kids. The list was provided by Sally Gilson, Winnefox Library System, Oshkosh and supplemented by Catherine Van Susteren, Madison Public Library.

Kids Solving Mysteries and Crimes

Apt. 3 (8 min.)
Beware, Beware My Beauty Fair (23 min.)
The Case of the Elevator Duck (17 min.)
Danger on Dartmoor (57 min.)
From the Mixed-up Files of Mrs. Basel E. Frankweiler (30 min.)
Fur Coat Club (18 min.)
Man From Nowhere (58 min.)

Kids Learning Responsibility

Felipa: North of the Border (time n/a)
Greenhouse (time n/a)
Me and You Kangaroo (19 min.)
Mister Gimme (28 min.)
Sam, Bangs, and Moonshine (15 min.)
Shoeshine Girl (time n/a)
What Mary Jo Wanted (time n/a)

Unique Kids

Deaf Like Me (24 min.)
I'll Find a Way (26 min.)
Kurtis, Hollywood Stuntboy (24 min.)
Nicky-One of My Best Friends (15 min.)
Phillip and the White Colt (24 min.)
Sam (time n/a)
Steffan the Violinmaker
Young Women in Sports (15 min.)

Kids Being Kids

A Boy, a Dog and a Frog (9 min.)

Kids Sharing with Older Adults

Annie and the Old One (15 min.)
Electric Grandmother (time n/a)
Foxfire (21 min.)
Hundred Penny Box (time n/a)
Mandy's Grandmother (33 min.)
The Orphans (21 min.)
Rodeo Red and the Runaway (49 min.)
Shopping Bag Lady (21 min.)
Special Trade (time n/a)
The Violin (25 min.)

Kids in Stories and Legends

Arrow to the Sun (12 min.)
Beauty and the Beast (90 min.)
Benjamin and the Miracle of Hanukkah (time n/a)
Mowgli's Brother (time n/a)
Peter and the Wolf (28 min.)
Teeny Tiny and the Witch Woman (14 min.)
Thumbelina (time n/a)

Kids Learning About Themselves

*Big Henry and the Polka Dot Kid (33 min.)
Case of the Cosmic Comic (28 min.)
Evan's Corner (24 min.)
Family of Strangers (31 min.)
The Girl with E.S.P. (24 mins.)
Free to be You and Me (42 min.)
It's me, Claudia (20 min.)
My Mother was Never a Kid (30 min.)
P.J. and the President's Son (47 min.)
Nikkolina (28 min.)

Kids Being Kids

The Big Hex of Little Lulu (24 min.)
Boy and a Boa (13 min.)
The Doughnuts (26 min.)
One Kitten for Kim (time n/a)
Pardon Me for Living (time n/a)
People Soup (13 min.)
Ransom of Red Chief (27 min.)
Really Rosie (26 min.)
Tap Dance Kid (33 min.)
Winter of the Witch (24 min.)

Kids Learning About Themselves

Rookie of the Year (47 min.)
*The Pinballs (31 min.)
Seven Wishes of Joanna Peabody (29 min.)

Kids Around the World

Bell for Ursli (19 min.)
Dance on a May Day (11 min.)
Golden Fish (20 min.)
Granny Lives in Galway (26 min.)
Israeli Boy: Life on a Kibbutz (17 min.)
Me and You Kangaroo (19 min.)
Red Balloon (34 min.)
Teach me to Dance (28 min.)
Veronica (14 min.)

*available through Reference and Loan Library

Filmstrip and record:
Caps for Sale
Weston Woods #12
Storyteller: Owen Jordan

MISCELLANEOUS RESOURCES

In a Minute
P.O. Box USA
Glen Rock, NJ 07452

USA cable network solicits names of kids worthy of salute to put on their year-round program. Send names to above address.

Wisconsin Theatre Association
Harve Thompson-Theatre Coordinator
610 Langdon Street
Madison, WI 53706
(608) 263-6945

Send for the Wisconsin Theatre Directory which lists all Wisconsin theatre organizations with contact name and telephone number. For theatre resources information contact Harve Thompson, address above. Directory costs $2.00.

Wisconsin Arts Board
123 West Washiangton Avenue
Madison, WI 53702
(608) 266-0190

Request GUIDE TO ARTISTS, PROGRAMS AND SERVICES and/or GUIDE TO ORGANIZATIONAL PROGRAMS AND SERVICES for description of Wisconsin Arts Board Funding Program of both the visual and performing arts. Call the Folk Arts Coordinator (608) 266-9732 or the Community Development Director (608) 266-0190.

Hall of Printing and Graphic Arts
National Museum of American History
Washington, D.C. 20560

Send for instruction "To Make a Printer's Cap" printed on newsprint. (See reduced copy in Games and Giveaways section of manual). Free. The museum also sells some large newsprint posters, inquire about them too.

Cahill and Co. Publishers, Inc.
145 Palisade Street
Dobbs Ferry, NY 10522
(914) 693-3600

For 'READERS ARE LEADERS' bumper sticker.

Murphy Library and School Specialties
P.O. Box 1108
St. Cloud, MN 56302

Complete line of pins, awards, bookmarks and other library related materials.

Argus Communications
Box 8000
Allen, TX 75002
(800) 527-4747

Contains posters, calendars, bookmarks.

Upstart
32 East Avenue
Hagerstown, MD 21470

A new item: hat and scarf with your library logo on it.

Trend Enterprises
St. Paul, MN 55164

Stickers, bulletin board ideas, recognition awards.

PERFORMING ARTISTS' PROFILES

ROBERT BRAIER, WONDERFUL WORLD OF MAGIC

Contact: Robert A. Braier
1505 Timothy Avenue
Madison, WI 53716
(608) 222-8356

Description: I will take the audience to the WONDERFUL WORLD OF MAGIC where they will experience mysteries and witness magical illusions. A girl floats in air on a carpet, a silver ball flies and dances in mid-air, rabbits appear from nowhere, silks disappear and change color, and a lady is cut into pieces and then restored. Audience participation is emphasized with the children helping out with Sesame Street characters, magic coloring books, and Linking Rings. Balloon Sculptures of various animals will be created and passed out for the kids. I interweave comedy, juggling, clowning and magic to provide a fun show for all ages. Presently, I have three chidlren's shows and one adult/children show, each ranging from 30-60 minutes to fit your needs.

Performing Area: 8' x 10' space inside with a wall behind.

Fee: Negotiable.

Requirements: Seating directly in front of me and not behind.

Travel Range: Madison area without expenses; statewide with expenses.

CHESS TOPICS

Contact: Peter Webster
P.O. Box 314
Whitewater, WI 53190
(414) 473-7636

Description: Beginner's program of basic chess rules followed by supervised play; simultaneous play against up to 50 persons; seminar on how to conduct chess tournaments; other chess-related topics.

Performing Area: Generally a large lecture room (or area).

Fee: Generally auto expenses only.

Requirements: Most presentations require an opaque projector and screen.

Travel Range: Varies according to season and date; other performers are also available.

DARWINKLE'S TRUNK

Contact: Mary Mellberg
Children's Center of the Arts
104 No. 8
Manitowoc, WI 54220
(414) 682-7801 or (414) 682-9577

Description: Darwinkle's Trunk, a traveling troupe will perform a variety show 1/2 hour of puppetry, mime, storytelling, dance and music. Readers Theatre Rainbow Readers, and Children's Theatre "The Patchwork Players" and a production in sign language.

Performing Area:

Fee: Manitowoc county $50 and mileage plus 20¢ per mile - farther $100 plus 20¢ per mile.

Requirements:

Travel Range: Statewide

DE YOUNG'S MAGIC SHOW OF 1001 WONDERS

Contact: Dick De Young
Van Treek Trail Route 3
Sheboygan Falls, WI 53085
(414) 467-8414

Description: Complete Magic Revue, family type entertainment, live animals and birds, audience participation, lights, and beautiful costumes. Fast moving, very colorful, self-contained, seven in troupe, 8' MAGIC RABBIT for warm-up. Free brochures and references upon request.

Performing Area: 12' x 20' with 4 or 5 feet between performers and audience; carry own speakers, etc.; literally self-contained.

Fee: $175 plus travel expenses.

Requirements: three hours set-up time; schedule as far in advance as possible.

Travel Range: 150 mile radius; further, by special arrangement, plus overnight accommodations for crew.

EDWARD; MAGICAL MIME

Contact: Jay Ralph
313 South Segoe Road
Madison, WI 53705
(608) 233-3433

Description: The illusion of mime becomes a magical reality when these two art forms are combined int a powerful new medium. Designed for young children Edward sparks the childlike wonder in all of us as silk scarfs dance about, needles pass through balloons and an endless supply of red balls appear at the performers finger tips. This is truly a delightful twist to a classically mysterious art.

Performing Area: Minimum of 15' x 10'.

Fee: $50 plus traveling expenses.

Requirements: Electrical outlet and dressing room or place to change clothes.

Travel Range: Statewide

FOLKLORE VILLAGE FARM

Contact: Jane Farwell
Route 3
Dodgeville, WI 53533
(608) 924-3725

Description: Audience participation sessions in international folk dancing, games from around the world, storytelling, folk music workshops and festival folklore. School assemblies, workshops, in-service, costume shows, field trips to Folklore Village Farm.

Performing Area: Space for group dancing, i.e., classroom or gym.

Fee: $250-350 plus mileage for full day in schools, 2-3 person team.
$75-125 plus mileage for single room sessions.
Funds from Wisconsin Arts Board sometimes applicable.

Requirements:

Travel Range: Statewide

FRIENDS MIME THEATRE
THE SUMMER SURVIVAL SEMI-CIRCUS, HALF-RING REVUE, AND TRAVELING THEATRICAL EXPOSITION OF 1984

Contact: Mike Moyninan
Friends Mime Theatre
P.O. Box 92127
Milwaukee, WI 53202
(414) 271-8484

Description: Parade and performance including clowning, tumbling, music, mimes, masks, singing, dancing and speaking. FMT is Wisconsin's oldest ongoing professional outreach touring company.

Performing Area: 20' x 20', 15' height.

Fee: Varies

Requirements: Access to electric power, dressing area, water.

Travel Range: Statewide

GOLDEN THE MAGICIAN

Contact: Peter Golden, Magician
P.O. Box 902
Superior, WI 54880
(715) 394-5250

Description: Has developed and presented a variety of programs for all ages. Golden is both a magician and magic historian.

Performing Area:

Fee: Negotiable

Requirements:

Travel Range: Wisconsin and Minnesota

CINDY GUTERIE, STORYTELLER

Contact: Cindy Guthrie
908 Pleasant Street
DeKalb, IL 60015
(815) 756-4880

Description: Storytelling and storytelling workshops.

Performing Area: Standing room.

Fee: Negotiable; minimum $30.00 for half hour plus travel round trip from Milwaukee or DeKalb, whichever is closer to the performance site.

Requirements:

Travel Range: Wisconsin and Northern Illinois.

HAND PRINTING PRESS

Contact: Alice and Leland Bullen
5313 Main Street
McFarland, WI 53558
(608) 838-8055

Description: Demonstrate printing on a hand printing press - make printer's caps.

Performing Area:

Fee: Madison area $10 for one session; $5 for additional sessions outside of Madison - mileage.

Requirements:

Travel Range: Statewide

HATRACK STORYTELLERS*

Contact: Sally Semmes
857 North 11th Street
Manitowoc, WI 54220
(414) 682-9527

Description: A reader's theatre for children which, while it entertains, is actually a reading incentive program. The program was developed and has been presenting literature since 1967; workshops in this method of storytelling have been presented as far away as London, England. Imaginative hats are sometimes worn to help identify characters.

Performing Area: Minimal and as close to the children as possible.

We just need room enough for our Hatrack, 4-6 reading stands and chairs. (You provide the chairs; we do the rest.)

Fee: Negotiable. It is for our expenses; the rest goes to a scholarship fund.

Requirements: Plenty of advance notice; we book up to a year ahead.

Travel Range: We'll go anywhere to spread our "reading is fun" message - as long as the sponsor is willing to pay for our getting there.

*registered trade name

"HICCUPING HATS" - BOB KANN

Contact: Bob Kann
462 Marston Avenue
Madison, WI 53703
(608) 257-0958

Description: "Hiccupping Hats" is the tongue-twisting title for a series of stories woven together through the medium of Reading around the theme "Hats Off to Kids." Popular children's literature celebrating kids and featuring hats will be dramatized through storytelling, juggling, tumbling, and puppetry. I will juggle hats, tell hat stories (such as Slobodkina's Caps for Sale for younger audiences), present hat poetry (such as Silverstein's "Hat" and "Mr. Smeds and Mr. Spats"), challenge participants with hat "hink pinks" (What keeps Garfield's head warm? (A cat hat), and tickle tongues with tongue twisters. The audience will be introduced to a potpourri of children's literature through performance and dramatic readings on my part, and participatory reading, gesturing, and game playing on their part. Comedy, particulary punning, will be groanfully ever-present througout the program. In advance, librarians will be sent a book list and I will "promote" these books (those available) during the show. The list will include library books related to hats, juggling, tongue twisters, puppetry, and sign language. Program length is approximately 45 minutes.

Performing Area: Prefer minimum of 8' x 10' area, but I can adjust to smaller space constraints.

Fee: $60.00 plus 20¢ per mile.

Requirements: None

Travel Range: Approximately 100 mile radius of Madison, will travel further for multiple bookings.

KANOPY DANCE THEATRE

Contact: Christine M. Stevens
4914 Altem Circle
Madison, WI 53711
(608) 273-2066

Description: Company of three dancers; lecture demonstration of contemporary dance including modern and jazz dance adapted for school age children. Company members are also available to teach classes on an individual basis.

Performing Area: 25' x 25' for group.

Fee: Company of three - $100.00 plus travel expense; larger group negotiable.

Requirements: Non-carpeted floor.

Travel Range: Dane County; statewide if multiple engagements could be coordinated in a given area; some support may be available through grants to Kanopy from the Dane County Cultural Affairs Commission and the Wisconsin Arts Board. Support via grants reduces the sponsor fee. Call or write for further information.

THE LIBRARY SHOWAGON

Contact: Alice Faust
Theatre Arts Department
UW-Stevens Point, College of Fine Arts
Stevens Point, WI 54481
(715) 346-4429

Description: Children's Theatre, plays and puppet shows.

Performing Area: May be performed anywhere, even outdoors

Fee: Travel expenses.

Requirements: None

Travel Range: Wisconsin Valley Library System only.

THE MASTER OF MAGIC AND FUN, BILL LITZLER

Contact: Bill Litzler
111 North Grant Street
Janesville, WI 53545
(608) 752-5072

Description: The presentation is a fast paced magic show ranging from 30 to 45 minutes. Comedy is woven throughout the show as is audience participation. Children are especially fond of this program.

Performing Area: Adapts to situation.

Fee: Varies with group and distance.

Requirements: Microphone for larger audiences.

Travel Range: Negotiable.

MADHATTERS STORYTELLERS

Contact: Kathy Martin
1709 Smith
New London, WI 54961
(414) 982-2856

Description: One person (summer, weekend, or evening, one child sometimes) storytelling performance using various hats to depict characters, some magic, some puppets and mime. Use a lot of audience participation. Stories include folk, fairy and contemporary tales. Each show 20 minutes; expansion to half or one hour upon request.

Performing Area: Area for children to sit.

Fee: $50 plus expenses.

Requirements: I do carry a 6' x 4' collapsible brick wall as background.

Travel Range: No limit.

MADISON FOLK DANCE ENSEMBLE

Contact: Pat Roe
38 Virginia Terrace
Madison, WI 53705
(608) 233-2125

Description: International costumes (with cleaning bill guaranteed); live music; dances of different countries. 10-25 performers.

Performing Area: 10' x 10'.

Fee: $150.00 (with international costumes) for one-hour performance including audience instruction if desired; $100 without international costumes.

Requirements: Public address system.

Travel Range: Statewide at $.05 per mile per person in addition to the above.

THE MAGIC CARPET CARAVAN
MIDDLE EASTERN/NORTH AFRICAN MUSIC AND DANCE

Contact: Bonnee-Beth Lugauer
1007 Milwaukee Avenue
South Milwaukee, WI 53172
(414) 764-0434

Description: Dressed in colorful costume and jewelry, I perform a variety of short folk dances representative of North Africa and the Middle East. The program may include an Egyptian cane dance, a basket-balancing dance, the Turkish Karshelama, a gypsy shirt dance, a Moroccan handkerchief dance, a tamboring dance, or a shimmy dance. The performances are interspersed with brief discussions of the geography, climate, customs and history of the people. I play several instruments--the Arabic clay drum, the deff, the tamborine, and the finger cymbals. Duriang the program I teach the children a lively rhythm, and/or a short, simple folk dance and also how to zaghereet.

Performing Area: At least a 10' x 12' dancing area.

Fee: $40.00 for a single performance; $75.00 for a half day, plus compensation for traveling time and distance.

Requirements: A dressing room area with a mirror; a chair or stool, a table for setting props. If a large area, such as a gym or auditorium is being used, I will need a microphone. If you have a good cassette tape recorder available, that is helpful; otherwise, I bring my own recorder.

Travel Range: Milwaukee-Racine-Kenosha area.

MARCIA MARLING

Contact: Marcia Maling
8 Paget Road
Madison, WI 53704
(608) 244-7124

Description: Storytelling in the oral tradition (folktales).

Performing Area: Standing room with some area for movement.

Fee: $25.00, 2 programs per engagement: $35.00.

Requirement: Favorite size audience; 15-50 people.

Travel Range: Greater Madison Area.

MARTIN AND LOON JUGGLING REVUE

Contact: T. R. Loon
118 West Broadway, Suite 54-3/4
Madison, WI 53716
(608) 221-0484

Description: "The Martin and Loon Juggling Revue" has been bringing laughter to thousands of people at fairs and festivals as wel as on the streets for the last five years. We present a lively show combining skill in juggling comedy and audience participation. We tailor our shows to please all audiences and have been honored to perform for groups ranging from grade schools to colleges to weddings to insurance conventions, all with enthusiastic response. We present our show in several formats to suit the occasion: from walkabout street shows to 1 hours stage shows; as well as juggling workshops. Additional information availale on request.

Fee: Range from $100 to $250 per performance or on a per diem basis.

Requirements:

Travel Range: Statewide

MARY, THE MAGICIAN

Contact: Mrs. Mary Grindrod
4221 Esch Lane
Madison, WI 53704
(608) 249-2876

Description: "Mary, the Magician" or "Squeeky, The Clown" will provide a fun-filled 30-45 minute act loaded with feats of magic and illusion, comedy, balloon animals and lots of audience participation aimed at pleasing people of all ages. I've had years of experience doing magic in schools, churches, retirement homes, hospitals, company picnics, children's birthday parties, etc.

Performing Area: Room for two small tables and space for movement (about 6' x 8')

Fee: $45.00 within a 25-mile radius of Madison; $50.00 plus $.20 per mile over a 25-mild radius. If I were to do more than one show at the same location on the same day, price of added shows would be cut in half.

Requirements: None

Travel Range: Approximately 150 miles.

DAVE MAYER - "THE MAGIC OF READING" OR "CLOSE ENCOUNTERS WITH MAGIC"

Contact: Dave Mayer
1219 Greenwood Road
Wheaton, IL 60187
(312) 682-0109

Description: Complete production of full magic show with live white doves, rabbit, silk flags, and flower bouquets. Audience participation with 10 to 12 kids on stage dressed as magicians amke the miracles happen. Real birds and fire come out of books and trics are taught from books in your library. Alternate theme might be "The Magic of Reading Science Fiction."

Performing Area: Raised stage is helpful but not necessary.

Fee: $85 - $145, all expenses included. Use the low end if two performances can be scheduled in the same day, either in a school or another library in your county.

Requirements:

Travel Range: Southern Wisconsin to include Madison and Milwaukee, Janesville.

MIDWEST MAGIC COMPANY

Contact: Midwest Magic Company
P.O. Box 111
Random Lake, WI 53075
(414) 994-2035

Description: Magician - shows for all ages.

Performing Area:

Fee: Varies with group and distance.

Requriements:

Travel Range: Negotiable

REID MILLER-STORYTELLING AND FOLKSINGING

Contact: Reid Miller
P.O. Box 9672
Madison, WI 53715
(608) 255-8355

Description: Storytelling and folksinging performed in the oral tradition for all ages. Using speech, sound effects, mime, gestures, movement or accompanied on banjo or mountain dulcimer the presentation is exciting adult and family entertainment. "Storytelling is a pathway into our storehouses of knowledge--who we are, from where we came, and to where we might go--taking us on a journey that traverses continents, cultures, and centuries."

Performing Area: Comfortable seating (carpeted floor with the very young) and movement space in a distraction-free area, please. Indoors or outdoors is fine.

Fee: 45-60 minute performance (slightly longer if an intermission is taken)--$100, travel included, within 100 mile radius of Madison; additional travel and lodging if beyond. If public address system is required and supplied by Mr. Miller, an additional $25-50 fee is added.

Requirements:

Travel Range: Upper Midwest regularly, concentrating on Wisconsin, and beyond by special arrangement.

MILWAUKEE IMAGINATION THEATER PRESENTS BOYS GIRLS TREES AND GROWNUPS

Contact: Nancy Weiss-McQuide
3820 North Oakland #4
Milwaukee, WI 53211
(414) 962-7680

Description: A 30, 45, or 60 minute theater show; a series of short stories enacted through mime, dance, speech, and music; humorous, contemporary themes and dramatic works are included; suitable for K-6, learning and fun, arts exposure, literature exposure.

Performing Area: Stage, cleared floor, etc.

Fee: Varies according to number of shows to be given; starting price, $80.00 (two actors)

Requirements:

Travel Range: Milwaukee area and radius of 50-100 miles.

NORTHERN LIGHT, AMERICAN MUSICAL JOURNEY THROUGH TIME AND CULTURE

Contact: Bill Keml
(Northern Light)
116 South Fulton
Princeton, WI 54968
(414) 295-6767

Description: The performance has been given to many schools and libraries in our area, especially north of us. We feel we have an excellent children's program - children's program includes sing-along, stories, puppets, and a chance to try instruments.

Performing Area: Need approximately an 8' x 12' or larger stage or floor space. Can work outside, too!!

Fee: Flexible, depending on number of performers.
20¢ per mile travelling expense.

Requirements:

Travel Range: 75-100 mile radius of Princeton, WI.

P.A.W.S. (PROTECTIVE ASSOCIATION FOR WORLD SPECIES)

Contact: Brandy Powers, President
P.O. Box 121
New Berlin, WI 53151
(414) 679-3742

Description: A unique and exciting educational adventure into the world of the wildnerness. Learn about our endangered wildlife; how they live, what they're really like, why they are endangered, and how each of us can help protect them through the best tool we have--learning. Programs for selection during 1982 are: The Cougar--A Vanishing Species; the World of the Prairie Dog; and The Elusive Bobcat.

Performing Area: 20' x 15' or a stage where possible.

Fee: $65 plus travelling expenses.

Requirements: Unloading area immediately adjacent to program area for all programs except The World of the Prairie Dog. The program itself is geared toward school-age rather than pre-schoolers, and early registration is advisable.

Travel Range: Anywhere in the state.

CAROL ANN PIGGINS, FOLKTALES AND INDIAN LEGENDS WITH THE STORYSPINNER

Contact: Carol Ann Piggins
Creative Education Associates
1711 South Wisconsin
Racine, WI 53403
(414) 637-7942

Description: Audience participation sharing of folktales, Indian legends and original material by Carol Ann Piggins with emphasis on the books where more of the same can be found. Stress on the joy of words and reading.

Performing Area: Minimal.

Fee: $75 plus travel. For an additional $25 would be willing to also do a workhscp on storytelling for parents and/or librarians.

Requirements: None

Travel Range: Anywhere in state, but if the distance is greater than four hours travel from Racine, housing and meals should be included for an overnight stay.

ROBIN REED PRODUCTION

Contact: Robin Reed
700 Llambaris Pass
Wales, WI 53183
(414) 968-3277

Description: Ranges from complete touring children's theater performing well-known classics with marionettes or puppets to one-man "Wonderful World of Puppets" performance with a variety of formats, including audience participation.

Performing Area: From 10' x 10' to full stage and theater facilities.

Fee: $475 and up for full company production, plus travel expenses; $225 for "Wonderful World of Puppets," plus travel expenses.

Requirements: Platform needed if audience is to include 100 or more; make arrangements as far ahead of time as possible.

Travel Range: Statewide

"SARI TALES"

Contact: Sari Ross
40 Fuller Court
Madison, WI 53704
(608) 244-8344

Description: Storytelling combined with dramatization of characters, creative drama with audience, puppetry, props. Programs include folktales, legends, myths, fables, fairy tales from around the world.

Performing Area: 10' x 10' or larger area, floor level.

Fee: $50 per hour per program plus mileage outside of Dane County.

Requirements:

Travel Range: Anywhere, but if more than two hours from Madison, lodging must be provided.

FRITZ SCHULER

Contact: Golden Ring Folklore Center
1004 South 10th
Manitowoc, WI
(414) 684-5242

Description: "Musical Journey Thru Music" - Concert of traditional American folk music - traditional folk music interspersed with humor, stories and background on instruments played - guitar, banjo, fretless banjo and mountain Dulcine - can also offer instruction workshops on instruments and can gear from 4th grade to adult programs.

Performing Area: Quiet room.

Fee: Negotiable.

Requriements: None.

Travel Range: Statewide.

GEORGE W. B. SHANNON

Contact: George W. B. Shannon
648 Wisconsin Street, Apt. 3
Eau Claire, WI 54701
(715) 839-8545

Description: Storytelling in the oral tradition (folktales)

Performing Area: Standing room with some space for movement.

Fee: 30-45 minute programs: $50, two programs per engagement: $80/full day: $100

Requirements: Favorite size audience -- 30 to 75 people.

Travel Range: 35 mile radius of Eau Claire without travel expenses; statewide with expenses.

FAST TALKING & THE OLD SOFT SHOE

Contact: Mark Wagler
1511 Chandler
Madison, WI 53711
(608) 258-8833

Description: Comic sketches of carnivals, baseball games, auctions, barn dances, old-time medicine shows and other great Wisconsin entertainment--featuring the many hats and fast talking of storyteller Mark Wagler and the artistic distortions and celebrated soft shoes of dancer Gene Stulgaitis.

Performing Area: 10 feet squared.

Fee: $150 plus 20¢ per mile expenses in Madison region; negotiable elsewhere.

Requirements: Outlet for our public address system.

Travel Range: Statewide

CHARLOTTE WALCH DAVIES

Contact: Charlotte Walch Davies
1154 Wirtz Avenue
Green Bay, WI 54304
(414) 497-8375

Description: One person - puppet performances include variety of stories told by puppets, includes "Little Red Riding Hood," "I Know an Old Lady Who Swallowed a Fly," and other folk stories and songs. Each show 10-15 minutes - can put together 1/2 - 3/4 hour performances.

Performing Area: Stage approximately 4' square and area for children to sit.

Fee: $50 plus travel expenses outside Brown county.

Requirements:

Travel Range: Open for negotiations.

HATS OFF TO KIDS AND MUSIC - JOANN WARRICK

Contact: Jo Ann M. Warrick
42 Fuller Drive
Madison, WI 53704
(608) 241-4511

Description: Entertaining and educational musical arts program for children and adults. Keyboard geography and the musical ABC's are explored and demonstrated in game form utilizing eight portable pianos. Experiences will include improvization, rhythmic games and listening activities. Audience participation is encouraged and developed. Children will be delighted with this new kind of program!

Performing Area: Room for several large tables (for pianos) -- and children and adults should be seated on chairs in the audiencial area.

Fee: 45 minute performance; $50 plus travel expenses round trip from Madison at 20¢ per mile.

Requirements: Portable microphone and extension cord; make arrangements as far in advance as possible. Preferred audience grouping: Elementary 1-3; Elementary 4-5 through Middle School 6-8.

Travel Range: Statewide

GAMES AND GIVEAWAYS

GAME AND ACTIVITY IDEAS

Hat Ball. There is a game called Hat Ball in which balls are rolled into hats that are on the ground.

Matching Games. Match hats to occupation (fire hat and ladder, chef hat and cake, etc.) or match headgear to various sport objects (baseball cap and bat).

Relays. Have a relay race carrying objects in hats.

Hat Decorating Contest. Give prizes for the silliest hat, etc. or have children wear their favorite character's hat.

Play a rhyming game, children sit in a circle and must come up with a word that rhymes with hat. Those who miss leave the circle. The winner is the last person to remain in the circle.

Have the children put five or more hats on their heads. The object is for them to walk across the room without toppling any of the hats off their heads.

Have a trivia contest about hats.

Have different game sheets such as crossword puzzles and mazes in the shape of a tophat.

Hat Stunt. Each person is to wear a hat. When the leader makes a motion the group does the opposite. For example, the leader holds his/her hat high and the group holds them low. Leader stands up, group sits down. Continue game until everyone is eliminated.

Musical Hats. Play musical hats instead of musical chairs. Have everyone wear a hat (name tagged if duplicates). Eliminate a hat as you go around instead of a chair.

Parade. Does your town have a summer parade? Have the children decorate mini-floats with their favorite story. This year it would be good to specify books with a hat theme. The base of the mini-float is a coaster wagon. You will be surprised at how differently each child will treat the same book. The children can pull their mini-floats in the town parade-easy float! Or, sponsor a hat making day prior to the parade and have children make crazy hats or hats modeled on storybook characters hats.

"HATS OFF TO KIDS"

CONTRACT

I, _____, do hereby agree to read and enjoy
(Name of Hats Off Reader)

_____ books during the summer of 1984 thus earning a CERTIFICATE OF ACHIEVEMENT from the L. E. Phillips Memorial Public Library.

Signed and agreed, this _____ day of _____, 1984

_____ _____
(Signature of Hats Off Reader) (Signature of Keeper of the Hats)

Contract fulfilled _____
(Date)

Witnessed by _____
(Signature of Keeper of the Hats)

OPTION (May be exercised when above contract is fulfilled)

I, _____, do hereby agree to recontract
(Name of Hats Off Reader)

to read an additional _____ books during the summer of 1984.

Signed and agreed, this _____ day of _____, 1984.

_____ _____
(Signature of Hats Off Reader) (Signature of Keeper of the Hats)

Optional Contract Fulfilled _____
(Date)

Witnessed by _____
(Signature of Keeper of the Hats)

Larry Nickel
L. E. Phillips Memorial Library
Eau Claire, WI

MATCHING GAME

Can you match the following characters with their correct book?

1. What famous cat can balance many things at the same time including on top of his hat?	a. The 500 Hats of Barotholomew Cubbins
2. What man wears a yellow hat, especially when "monkeying" around?	b. Dorrie and the Haunted House
3. Who comes alive when he wears a magic hat?	c. Davey Crockett
4. What little French girl always wears a big yellow hat with a bow?	d. Cat in the Hat
5. What bear wears a floppy top hat?	e. The Story of Babar
6. What little witch wears a funny black hat with a crooked point.	g. Alice in Wonderland
7. What elephant usually wears a crown?	g. Madeline
8. What little boy tips his hat to the king and suddenly gets another and another and another on his head?	h. Frosty the Snowman
9. What furry creature in a book wore a top hat to his own party?	i. Paddington Bear
10. What frontiersman always wears a "coonskin" cap?	j. Curious George

ANSWERS

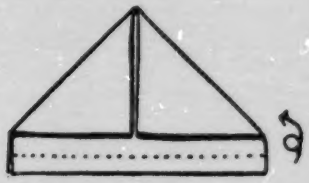
1. d
2. j
3. h
4. g
5. i
6. b
7. e
8. a
9. f
10. c

Cindy Westphal
L. E. Phillips Memorial Public Library
Eau Claire, WI

TO MAKE A
PRINTER'S CAP

Paper hats have been worn by printers, paper-makers, and typefounders for centuries, and are still worn by some. This is the way the hats were made in the 19th century.

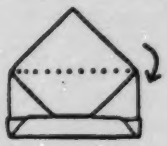
Take a double page of a newspaper. Turn it so that the fold is at the top and then turn the folded edge to the center to make two triangles and a flap.



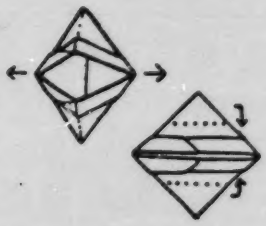
Taking the TOP SHEET ONLY of the flap, fold it in half and then fold it again over the triangles.

Turn the paper over. Fold each side to the center. Fold up the outside corners of the bottom flap, and then fold the flap itself up and tuck it into the brim above.

Fold the top down and tuck that into the brim too.



Pick up the cap by its brim, open it out and flatten it. Fold in the two corners and tuck them under the brim.



Open out the cap and square it.

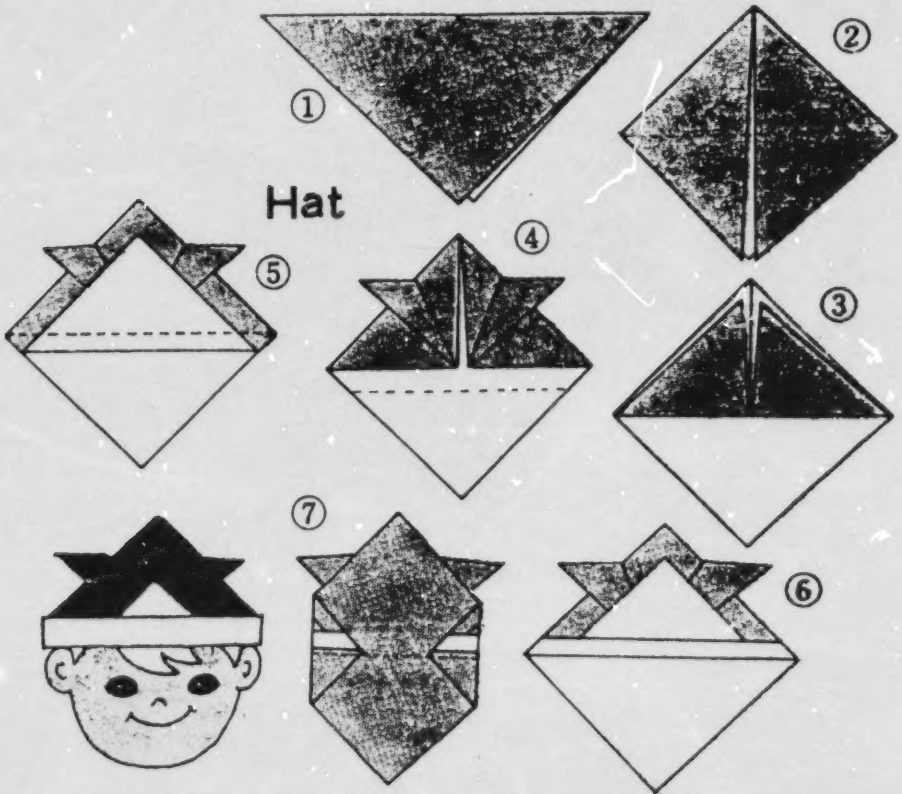
HALL OF PRINTING & GRAPHIC ARTS

HOW TO FOLD A JAPANESE KABUKI HELMET

ORIGAMI, the art of folding paper is probably as old as paper itself. In China and Japan where paper was first produced, people have been making animals, objects and many kinds of hats by folding a square or sometimes a circle or rectangle of paper. Even today Japanese children learn how to fold many different shapes. Here are directions for folding a Japanese Kabuki Helmet from a square piece of paper. You can make tiny ones from squares of brightly colored origami paper or use newspaper to make one large enough to wear. Check origami books for directions for making other hats.

1. Fold a square piece of paper in half as shown. The result is a triangle. Fold the top two corners down to meet the bottom corner. Fold along dotted lines. Result is a square.
2. Fold top layer only of the bottom points back along dotted line as shown.
3. Fold two points at top back along dotted lines as shown to get 4.
4. Fold bottom point, top layer only, along dotted line as shown to get 5.
5. Fold again along dotted line to get 6.
6. Turn paper over and fold the sides in just a little as shown in 7.
7. Fold up bottom point along dotted line to finish hat.

Remember to make your folds sharp and line up edges of paper exactly.



HIDDEN WORD GAME

Find these hats in the puzzle below

Derby	Fez	Halo	Stetson	Turban
Cap	Helmet	Mortar board	Sailor	Tam
Crown	Hood	Pillbox	Topper	Veil
Beret	Hard Hat	Sombrero	Tiara	

E Z E R T H A H T S A R I A L E A L

C E L M O S T A L L E S H A L O S T

F F N O T B C R O W N E S R U M M E

R E A R D A F D O R S T H A M E S T

T H I T H P E H L I B S R I A R Y S

S B C A N I E A I A S O G T R E H A

T I W R A L N T T T A M O B A E E R

Z A D B E L R E T H E B E A N I A E

C A H O O B S D E R B R Y H O O D M

H E L A M O H A T S D E R B Y N B D

T O H R P X P E R S O R M B R E A O

B E E D R E T C T A B O N N O T N S

S A L I O R T O O P P E R A L E D I

M O M R T S C A P E R B O A R D S T

F B E R E T E Z P I L L B O Y F E X

H A T L O E S T E T S E N S L A I L

B O N N E T C O R W N Y S A I L O R

T L A A R S T M A T U R B B E R E S

B O N N C O O D D R X A D I V N G H

T U R B A N B E A N E Y N W C R O T

Contributed by
Barb Huntington
Sharon Charles

TRY TO FIND THE NAMES OF 24 DIFFERENT HATS IN THIS PUZZLE

The hat names are scattered throughout this letter cube. They could be printed forward or backwards, up or down or diagonally. See how many you can find.

P O R K P I E L P M I W T R N

A O Z H T A H W A R T S A W V

N C K B J O T T C C I F L K H

A L X E M N A B R U T E C F Y

M Q O T R I C O R N E D L E R

A U G L A R W M B I N Z O U E

N N E R I N H O O D N A C T L

T F T R E S E F E Z O T H D W

I D M S A B L S O M B R E R O

L E H K T V M F T N E O P Q B

L S Y R G E E O A I R F L O F

A R B Y Q W T R H V E T O T C

S Z R L U T I S P D T N I R E

L R E T N A H S O M A T H J D

B I D H O I P R T N U S L I J

J O P R T A A K Z C T D A L E

These are the hats you will be looking for:

HOMBERG	CAP	FEZ
FEDORA	DERBY	STRAWHAT
BOWLER	PORKPIE	PANAMA
BERET	TRICORNE	BONNET
CLOCHE	POKE	WIMPLE
TAMOSHANTER	MANTILLA	CROWN
TURBAN	HELMET	STETSON
TOPHAT	SOMBRERO	HOOD

WORD SEARCH

N M P C C N O S A I L O R

O P T B T R A T F F F B P

V I S O M B R E R O N N B

N L I W P R C T V N B W N

R L V L X E N S C P A D H

A B B E V T O O H M R O X

N O P R R O O N A P O R K

N X T Q P N P O P D D P E

A X S B S N R X E B E N R

D B M K R V S C A R F A C

N O I R I R N X U Q S B H

A N Z B V M K N W M V R I

B N P A N A M A R N A U E

V E V X Q R H E L M E T F

P T R N P X W V R Q W B V

O R D E R B Y C O W B O Y

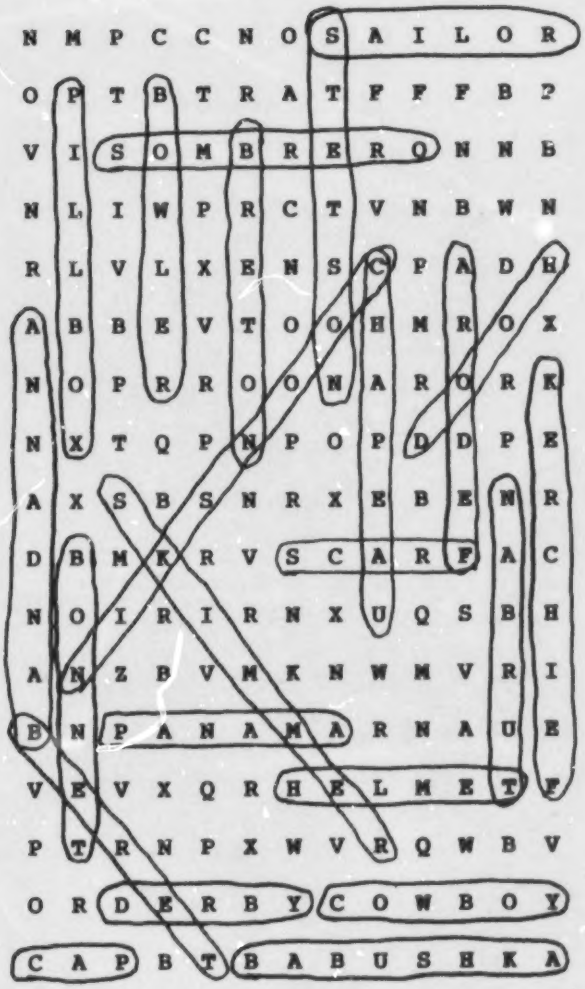
C A P B T B A B U S H K A

Find the different kinds of headgear. The words go up and down, right and left, diagonal, backwards and forwards, but all in a straight line:

BABUSHKA
BANDANNA
BERET
BONNET
BOWLER
BRENTON
CAP
CHAPEAU
COONSKIN
COWBOY
DERBY
FEDORA
HELMET
HOOD
KERCHIEF
PANAMA
PILLBOX
SAILOR
SCARF
SKIMMER
SOMBRERO
STETSCN
TURBAN

Contributed by Arlie J. Schwoch, Osseo Public Library,
Winding Rivers Library System

ANSWERS


N M P C C N O S A I L O R
O P T B T R A T F F F B ?
V I S O M B R E R O N N B
N L I W P R C T V N B W N
R L V L X E N S C P A D H
A B B E V T O O H M R O X
N O P R R O O N A R O R K
N X T Q P N P O P D D P E
A X S B S N R X E B E N R
D B M K R V S C A R F A C
N O I R I R N X U Q S B H
A N Z B V M K N W M V R I
E N P A N A M A R N A U E
V E V X Q R H E L M E T F
P T R N P X W V R Q W B V
O R D E R B Y C O W B O Y
C A P B T B A B U S H K A

HATS OFF TO KIDS WORD SEARCH

F A S T O C K I N G C A P O B D P

I R F I R E M A N S H A T Q E U I

V Q T A L G K I T U R B A N A H L

E I D S O M B R E R O O L S N A L

H B E R E T A C R E D W I U I L B

U H R T C H A P E A U L E R E H O

N P B L I P N L A D T E I S W E X

D A Y I E F F D N T M R C R O W N

R C B O N N E T A E R A H I O A U

E R A H M L Z H C Y D O A N R L R

D O I A N O P T U M I D R O T C S

H L T P O O A I I R O D D I I Y E

A I R T T T R R N J E E H A A T C

T A U Y D N A W J E F L A R R P A

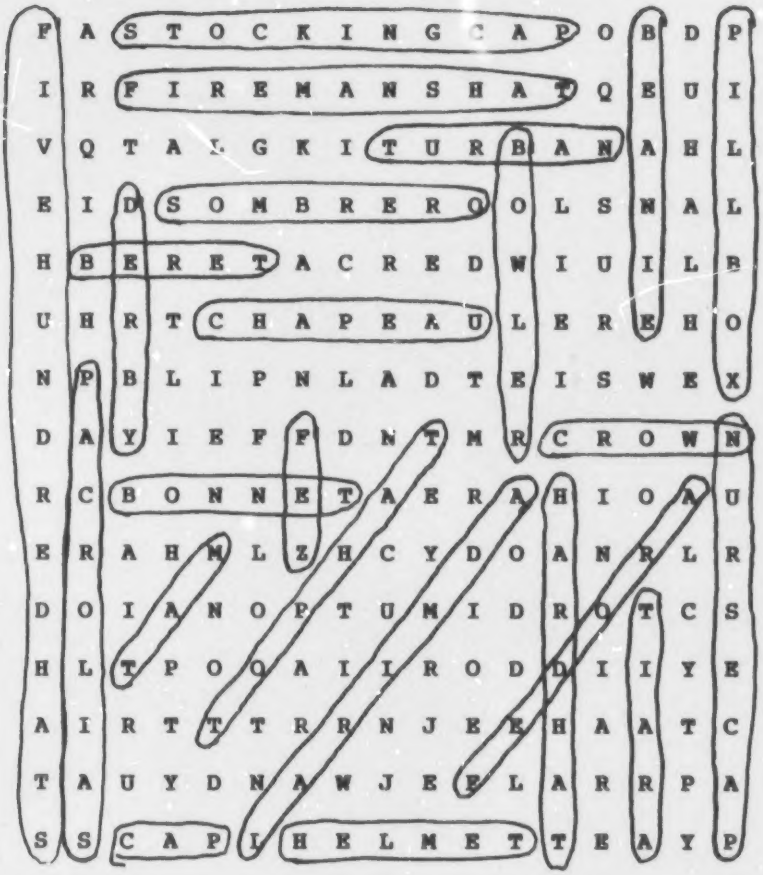
S S C A P L H E L M E T T E A Y P

Try to find these hidden caps and hats:

DERBY	STOCKING CAP	NURSE CAP	FIVE HUNDRED HATS	
HELMET	TOPHAT	FIREMAN'S HAT	CAP	BEANIE
BOWLER	TURBAN	CROWN	BERET	PILLBOX
TIARA	BONNET	ADMIRAL (HAT)	SAILOR CAP	TAM
FEZ	CHAPEAU	SOMBRERO	FEDORA	HARDHAT

Contributed by Carolyn Ashton
New Berlin Public Library

ANSWERS


F A S T O C K I N G C A P O B D P
I R F I R E M A N S H A T Q E U I
V Q T A L G K I T U R B A N A H L
E I D S O M B R E R O O L S N A L
H B E R E T A C R E D W I U I L B
U H R T C H A P E A U L E R E H O
N P B L I P N L A D T E I S W E X
D A Y I E F F D N T M R C R O W N
R C B O N N E T A E R A H I O A U
E R A H M L Z H C Y D O A N R L R
D O I A N O P T U M I D R O T C S
H L T P O O A I I R O D D I I Y E
A I R T T T R R N J E E H A A T C
T A U Y D N A W J E F L A R R P A
S S C A P L H E L M E T T E A Y P

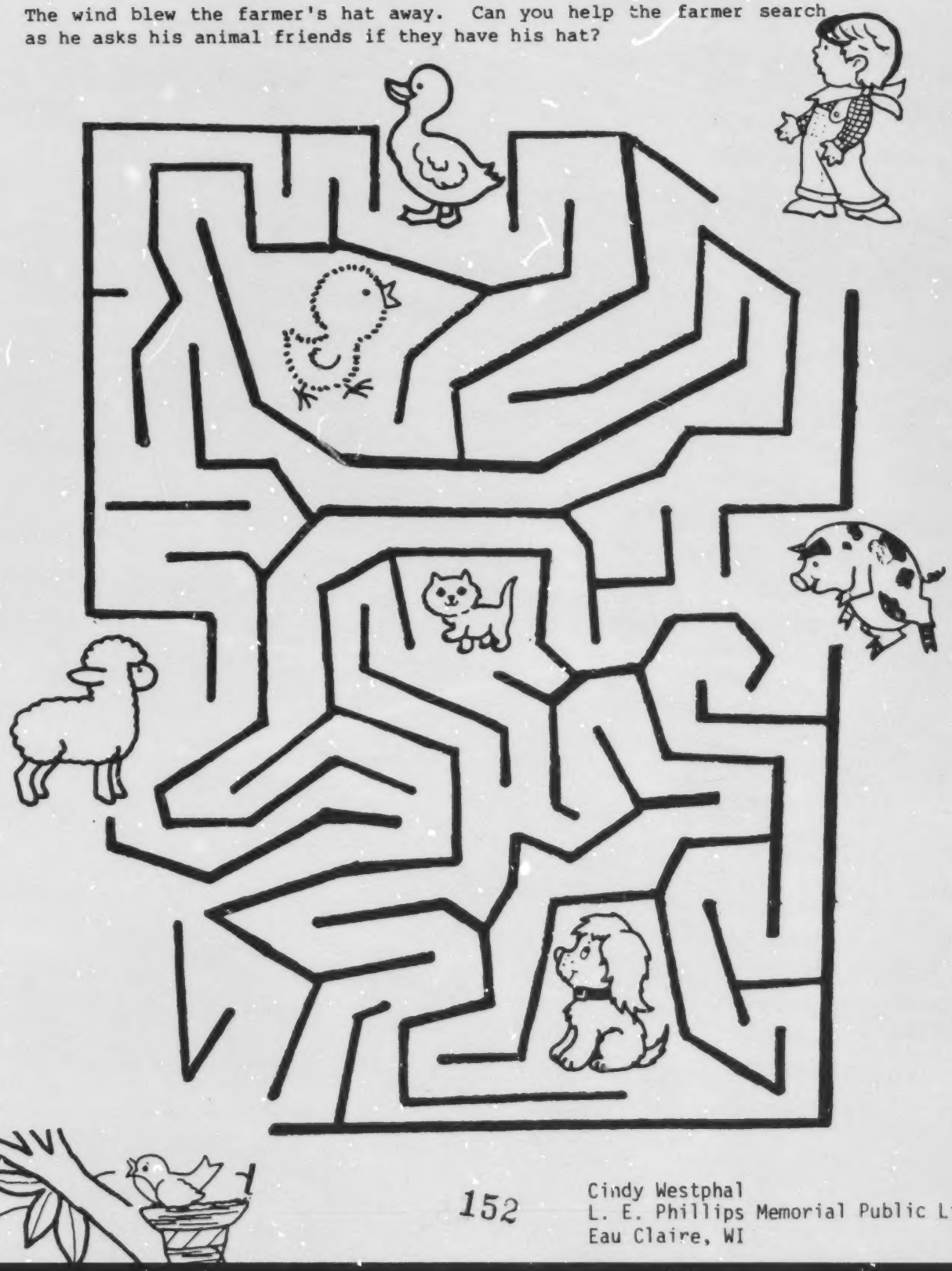
HAT SCRAMBLE

UNSCRAMBLE THE LETTERS TO FIND 31 KINDS OF HATS AND CAPS.

1.	MSBOORER	1.	SOMBRERO
2.	NTOBNE	2.	BONNET
3.	IWISMGNM PCA	3.	SWIMMING CAP
4.	WROLBE	4.	BOWLER
5.	ZFE	5.	FEZ
6.	EBEAIN	6.	BEANIE
7.	GIHTN CPA	7.	NIGHT CAP
8.	LIORAS THA	8.	SAILOR HAT
9.	VRSIO	9.	VISOR
10.	BARNTU	10.	TURBAN
11.	EERBT	11.	BERET
12.	URYMAELK	12.	YARMULKE
13.	VREABE THA	13.	BEAVER HAT
14.	BREDY	14.	DERBY
15.	KLIS AHT	15.	SILK HAT
16.	LBBSEAAL CPA	16.	BASEBALL CAP
17.	DRAH HTA	17.	HARD HAT
18.	BDRMOTRAORA	18.	MORTARBOARD
19.	MTA TNESAHR O'	19.	TAM O'SHANTER
20.	NSERU'S PAC	20.	NURSE'S CAP
21.	NTE LAGONL THA	21.	TEN GALLON HAT
22.	KOCTSGNI CPA	22.	STOCKING CAP
23.	BYUSB	23.	BUSBY
24.	CLUSKALP	24.	SKULLCAP
25.	THLMEE	25.	HELMET
26.	DDSSREEAH	26.	HEADDRESS
27.	IKS APC	27.	SKI CAP
28.	OOHD	28.	HOOD
29.	QOTEU	29.	TOQUE
30.	OPT TAH	30.	TOP HAT
31.	REPOA ATH	31.	OPERA HAT

WHO TOOK THE FARMER'S HAT?

The wind blew the farmer's hat away. Can you help the farmer search as he asks his animal friends if they have his hat?



Cindy Westphal
L. E. Phillips Memorial Public Library
Eau Claire, WI

HATS OFF!

H O M B U R G T E L R O A P D
E H L S U G A R L O A F A E I
S E D O U R T E L Z D O F T L
T N A M E O P I L L B O X A L
O N I B O U A D S T A E E S B
C I P R I S T E T S O N B O A
K N F E L T O O R U K R E S B
I A E R Q D R U A S T O A A U
N B T O Q U E C W D E C N F S
G G H D I J K R L S M I I N H
O P O Q R S C T B U S R E V K
W O X H A R L Y Z Y A T O P A
H B C F E D O R A D E F E G H
I J K N L M C M A N T I A R N
O P N Q M C H A P E A U R S T
U P V W A A E X U Z A B E D F
B E R E T P G H E L M E T O P

BABUSHKA
BEANIE
BERET
BONNET
CAP
CHAPEAU
CLOCHE
DERBY
FEDORA
FELT

HAT
HELMET
HENNIN
HOMBURG
HOOD
MANTIA
PETASOS
PILLBOX
SAILOR
SOMBRERO

SOU'WESTER
STETSON
STOCKING
STRAW
SUGARLOAF
TAM
TOP
TOQUE
TRICORNE

HATS OFF!

English Derby

French Tricorne

French Cloche

European Hennin

BABUSHKA
BEANIE
BERET
BONNET
CAP
CHAPEAU
CLOCHE
DERBY
FEDORA
FELT

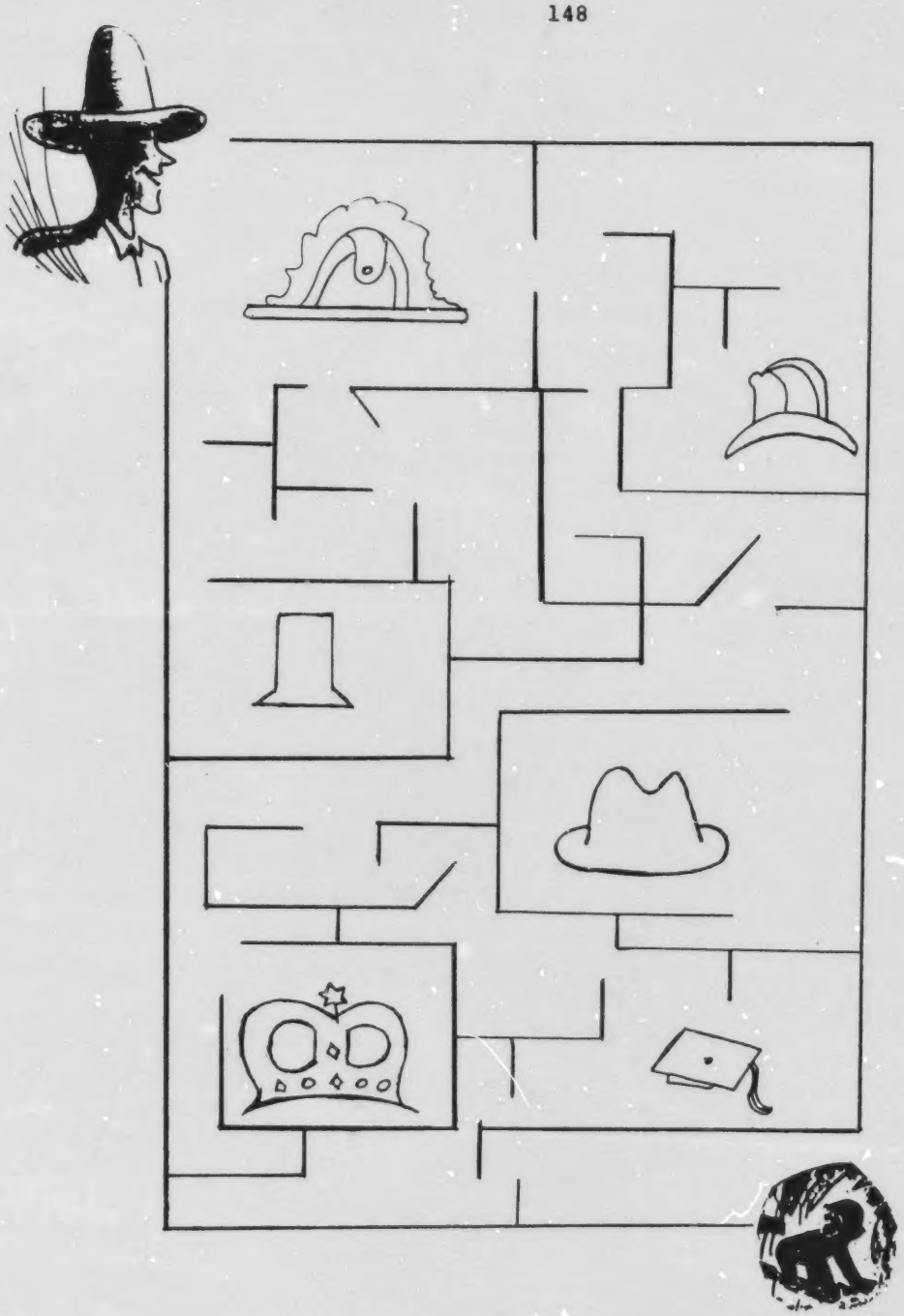
HAT
HELMET
HENNIN
HOMBURG
HOOD
MANTIA
PETASOS
PILLBOX
SAILOR
SOMBRERO

SOU'WESTER
STETSON
STOCKING
STRAW
SUGARLOAF
TAM
TOP
TOQUE
TRICORNE

SUGAR LOAF

BERET

Greek Petasos

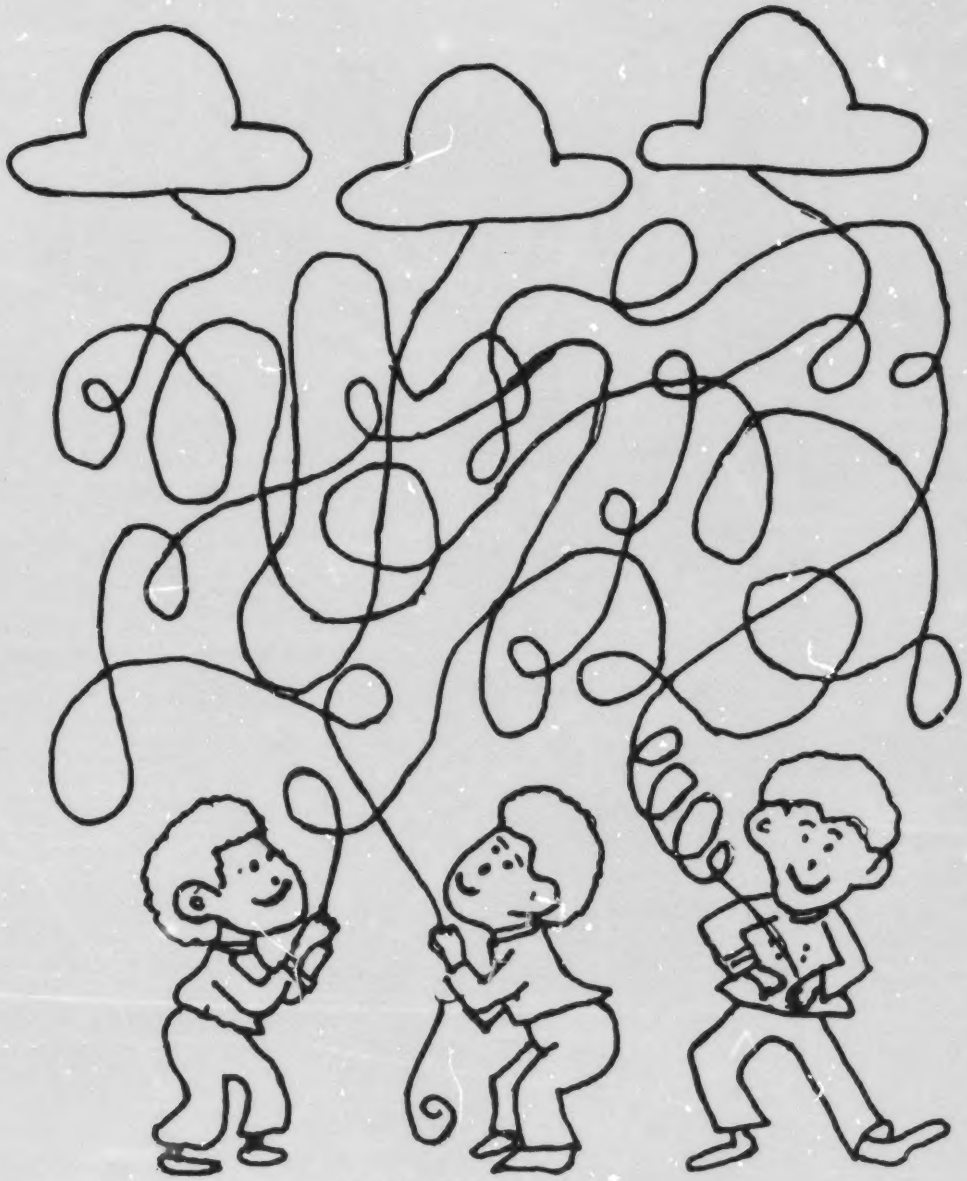


HELP CURIOUS GEORGE AND THE MAN IN THE YELLOW HAT GET TOGETHER BY SOLVING THE MAZE.

Contributed by
Carol Ashton

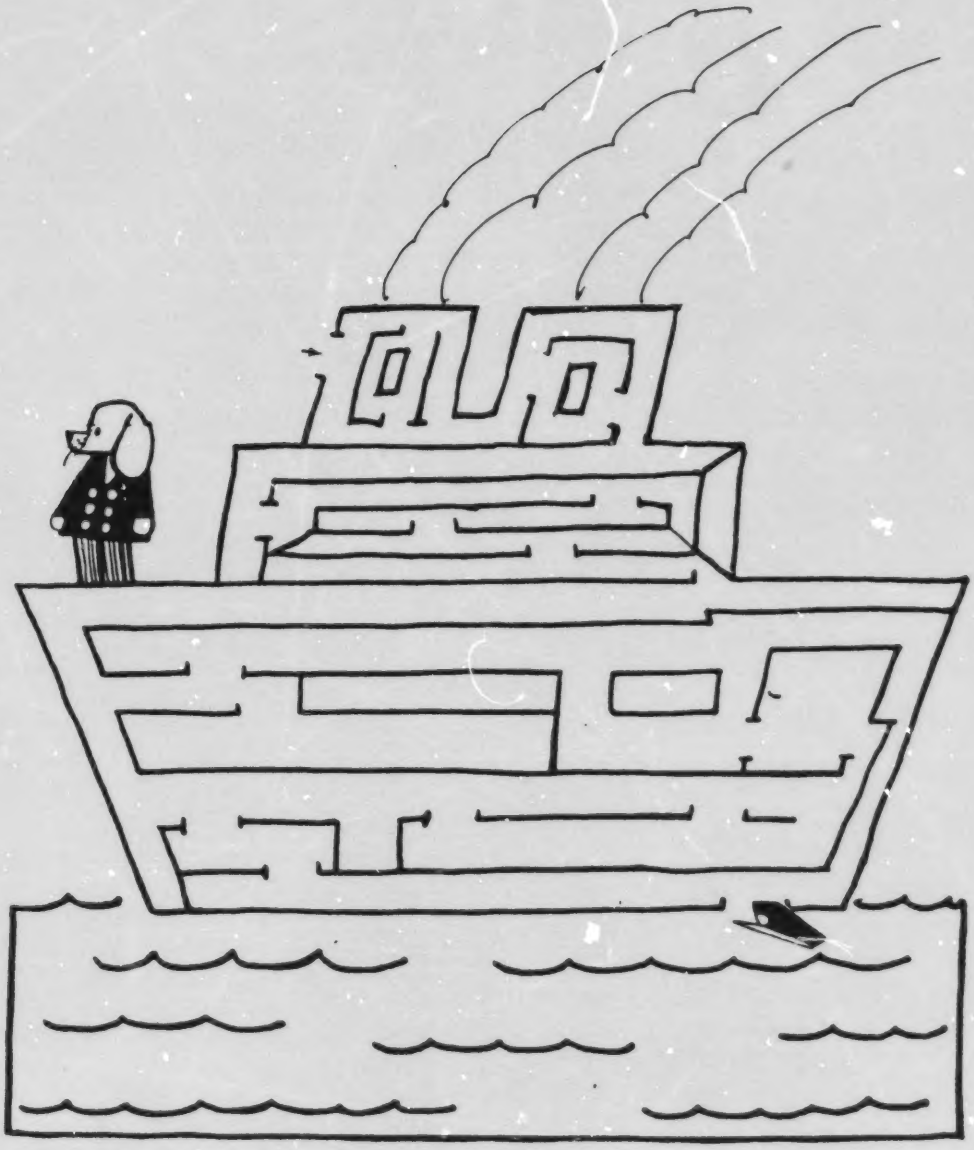
WHOSE HAT IS WHOSE?

Follow the strings.



Emma Peterson
L. E. Phillips Memorial Public Library
Eau Claire, WI

The Captain's hat blew off.
Can you find it?



Emma Peterson
L. E. Phillips Memorial Public Library
Eau Claire, WI

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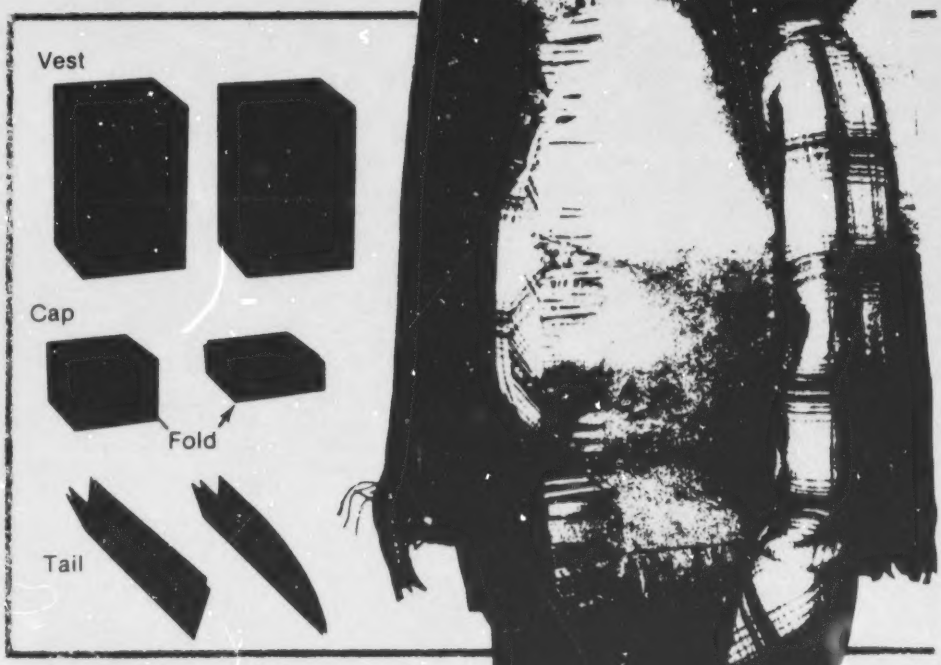
PIONEER VEST AND CAP

By Kent Douglas

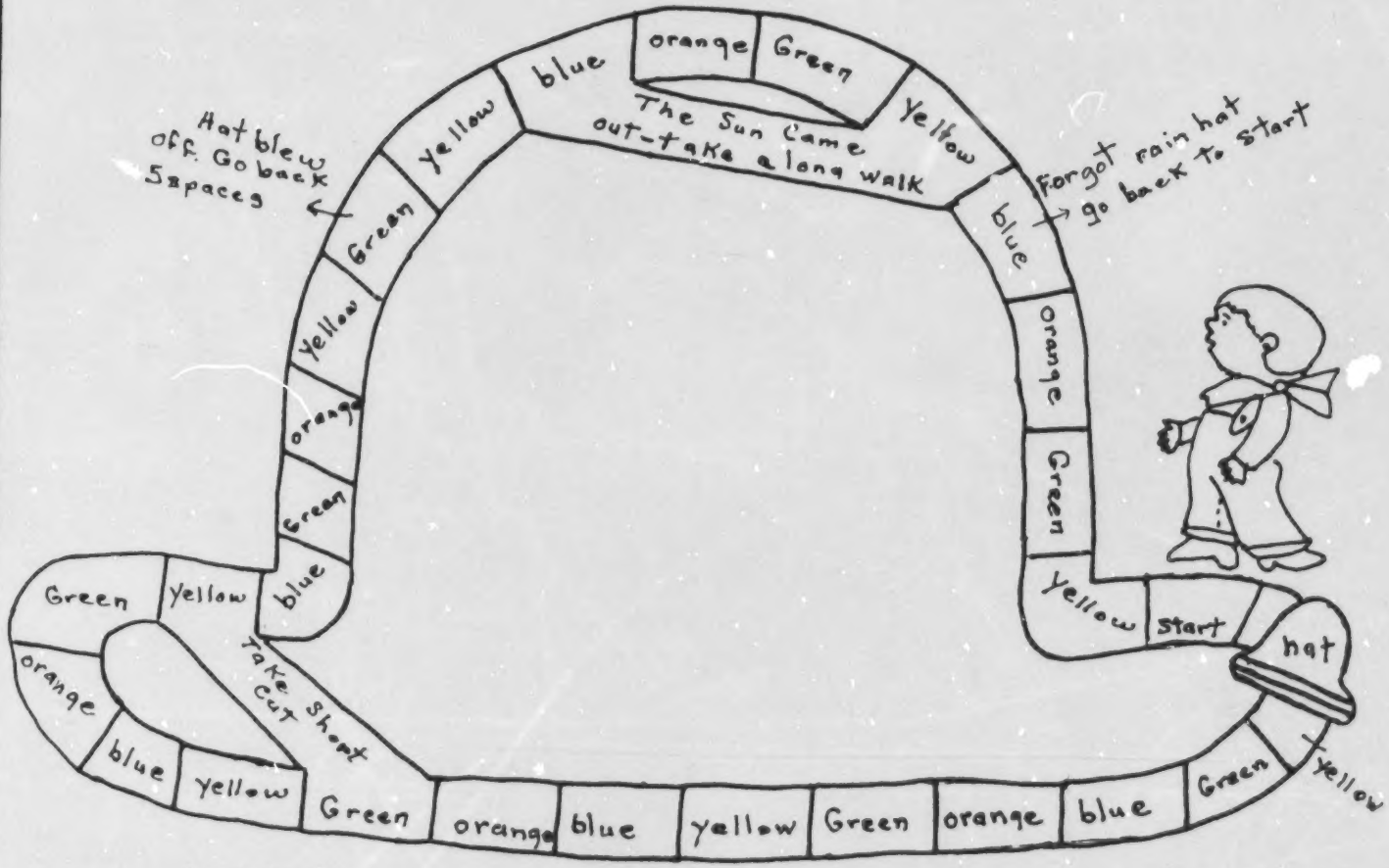
For the vest, use a large grocery bag. Trace around a small plate or bowl to make a circle in the middle of the flat bottom section of the bag. Also make somewhat smaller circles in each side of the bag near the bottom for armholes. Cut out the circles. You can also reinforce the edges with clear tape to make the vest stronger.

Cut straight up the front of the bag. Cut fringes along the sides of this cut and also along the bottom of the vest.

The cap is made from a smaller bag. Find one that seems to fit your head well. Cut away the top of the bag so you are left with only the bottom section and about six inches of the sides. Fold the side sections about in half all the way around and cut them into fringes. Use the paper you have cut off the bag to make a "tail" for the cap. Cut it from a double thickness of the bag and fringe it all around. Staple or glue it to the back of the cap.



HATS OFF TO KIDS BOARD GAME



Emma Peterson
L. E. Phillips Memorial Public Library
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BOARD GAME INSTRUCTIONS

Equipment: 1 game board.
Cube with 4 colors that match the colors on the board.
1 color on each side of cube.
Use cardboard circles to move along board.

Object: To be first to get to the boy's hat.

Play: Each player throws cube. You move the circle of cardboard to the colored square that comes up on the cube.

Players landing on squares with printing on follows the directions on the square.

To take the long walk because the sun came out you must land on that square. Also you must land on the square that says take a short cut.

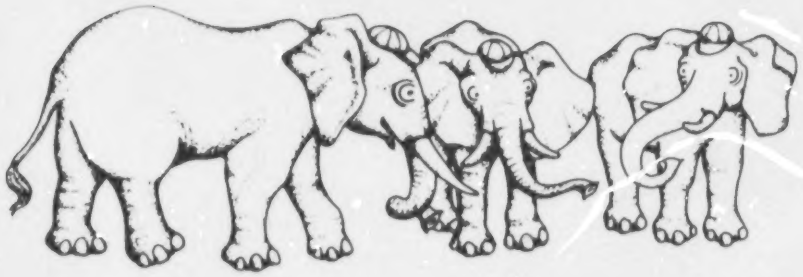
A square may be occupied by more than one player at a time.

When the player reaches the hat, the player can only win by turning up the yellow side of the cube no matter how many turns it takes.

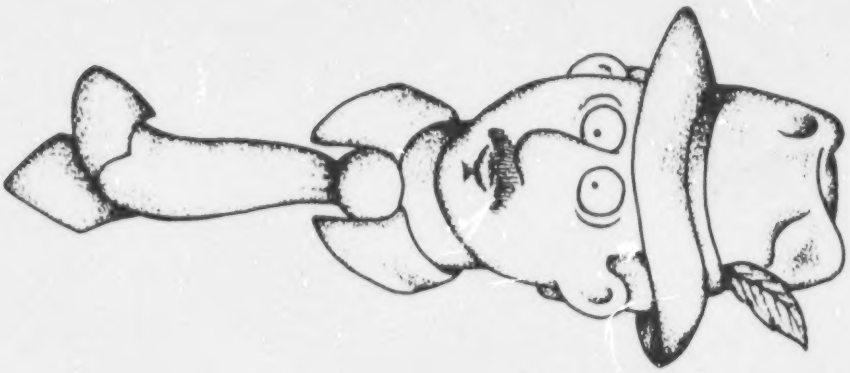
These rules can be typed on a square of paper and put in the middle of the hat.

Emma Peterson
L. E. Phillips Memorial Public Library
Eau Claire, WI

Designed by Susan McQuade,
South Central Library System

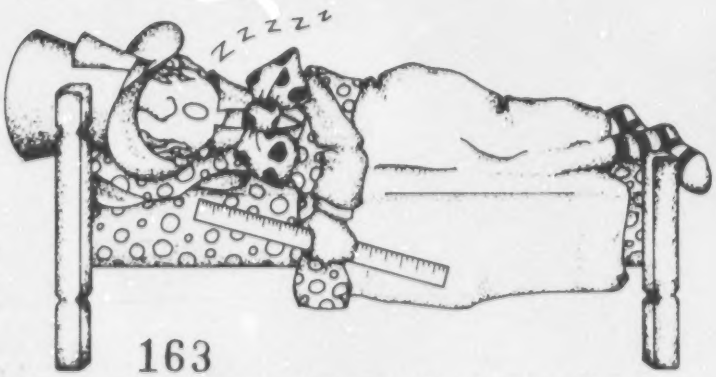


What do you know when 3 elephants walk down the street wearing red hats?



What did the tie say to the hat?

How did the Mad Hatter make an elephant float?



Why did the Mad Hatter take a ruler to bed?

Designed by Susan McQuade, South Central Library System

They're all on the same team.

Hats Off To Kids!

1984 Summer Library Program

I'll hang around—you go on ahead.

Hats Off To Kids!

1984 Summer Library Program

Two scoops of ice cream, some root beer, and an elephant.

Hats Off To Kids!

1984 Summer Library Program

To see how long he slept.

Hats Off To Kids!

1984 Summer Library Program

If I had one wish, I would wish for.

Draw what you wish for.

This is me in my favorite hat.

Draw or paste a picture here.

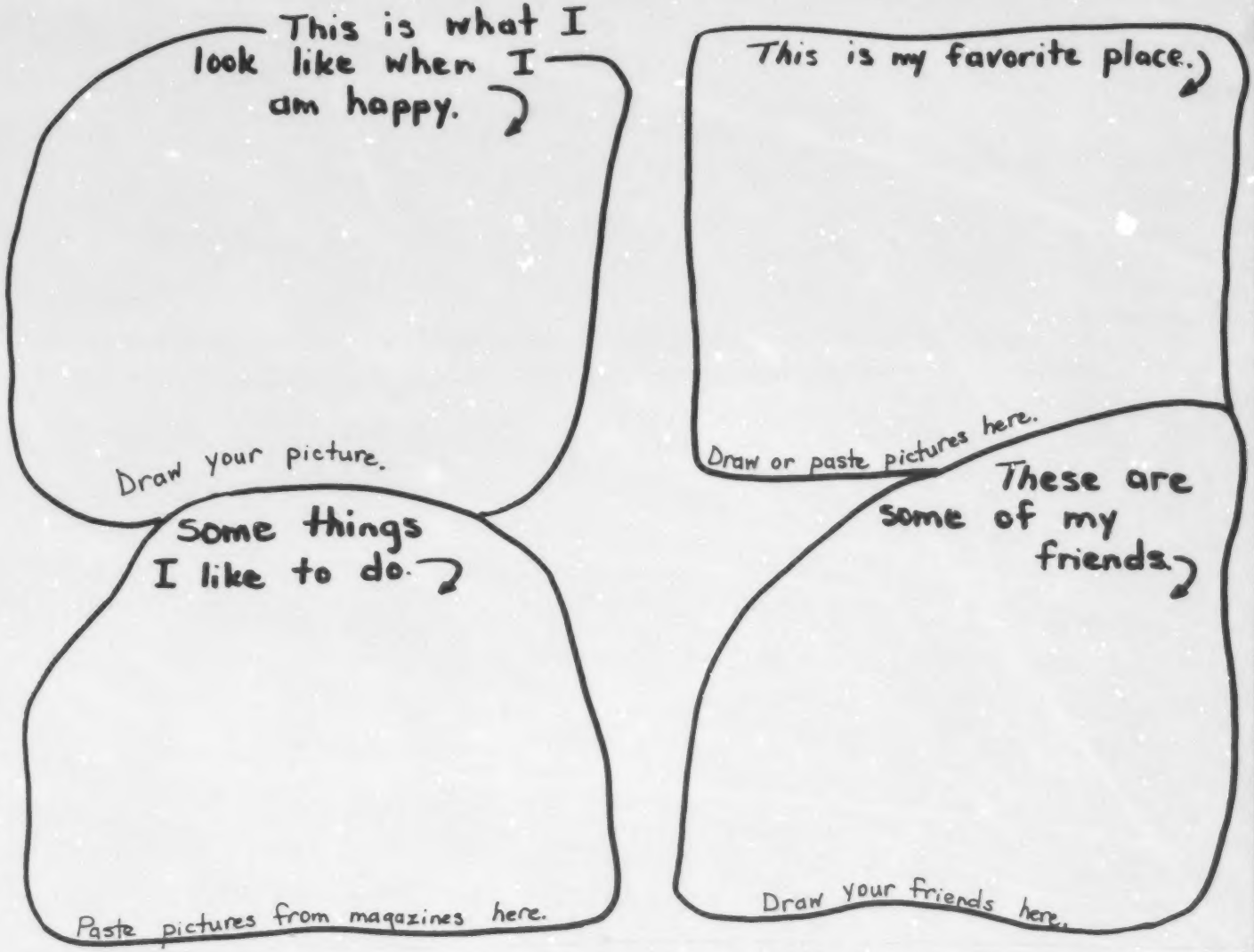
Me, Myself, and I

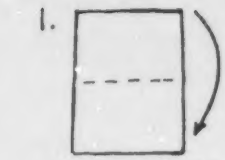
This is ME.

Draw or paste picture here.

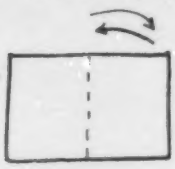
My name is _____

and I am _____ years old. I weigh _____ pounds, and I am _____ inches tall. My favorite color is _____.

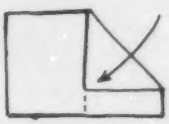

This is what I look like when I am happy.
Draw your picture.
This is my favorite place.
Draw or paste pictures here.
Some things I like to do
Paste pictures from magazines here.
These are some of my friends.
Draw your friends here.



1. fold rectangular paper in half



2. fold again & unfold to make crease

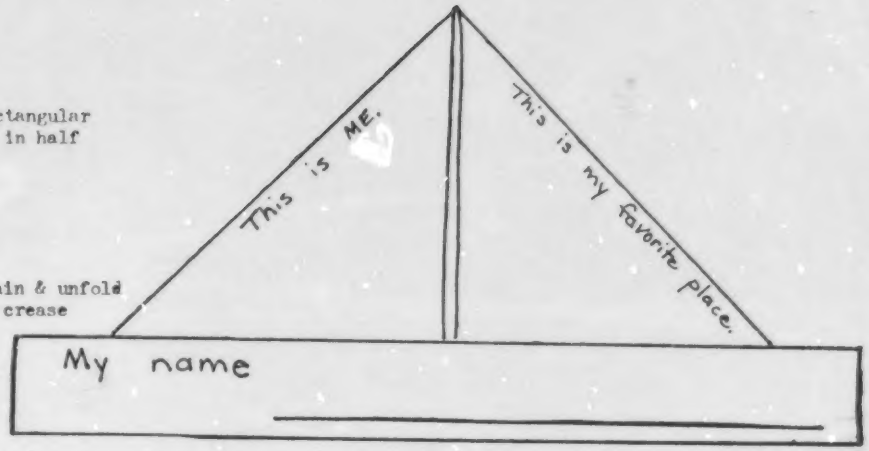


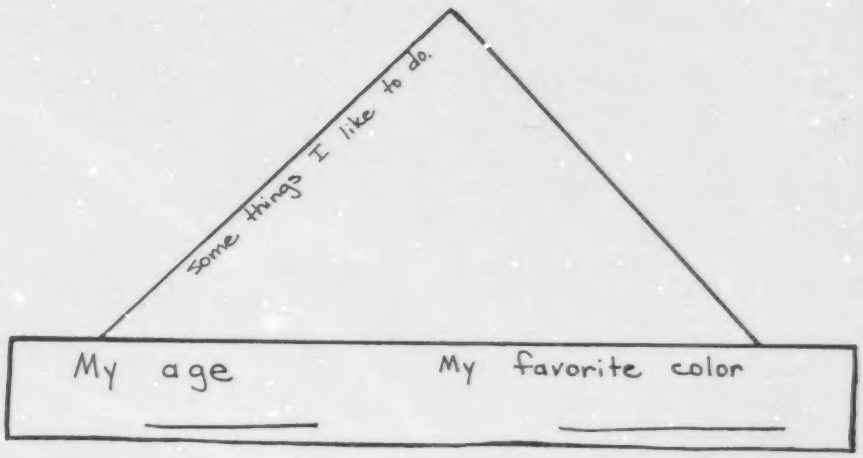
3. bring top down along crease

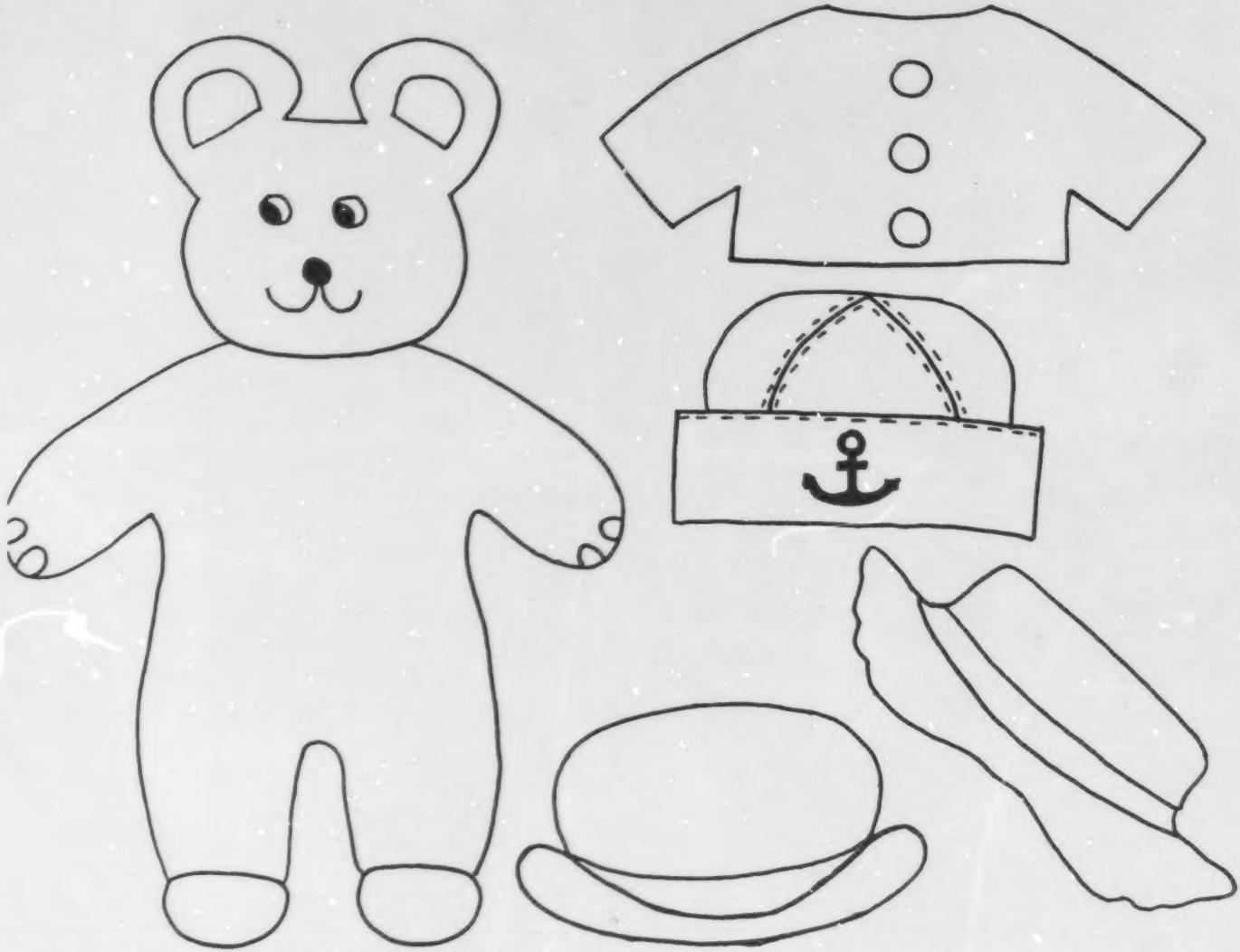
4. fold other side to match

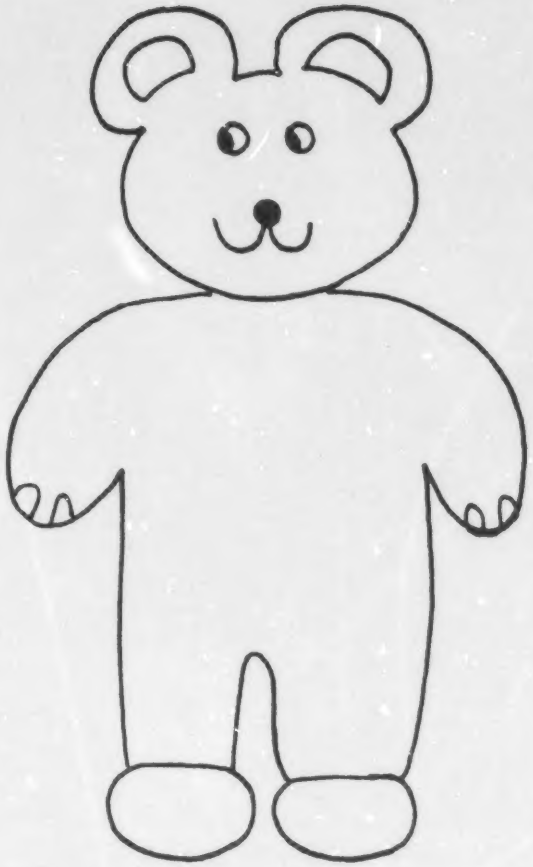
5. fold one flap up

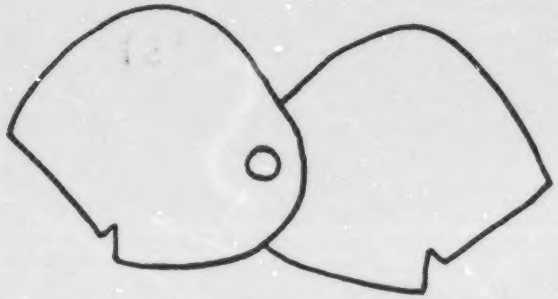
6. turn over & fold other flap

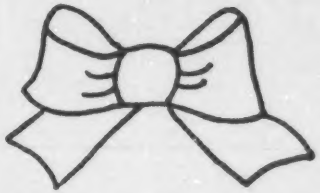


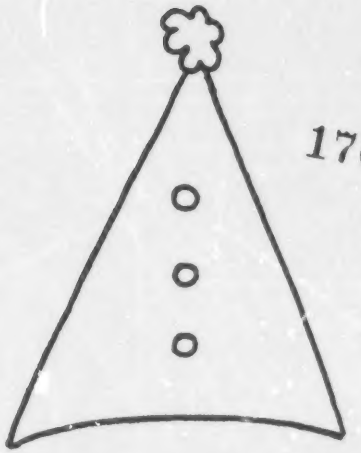












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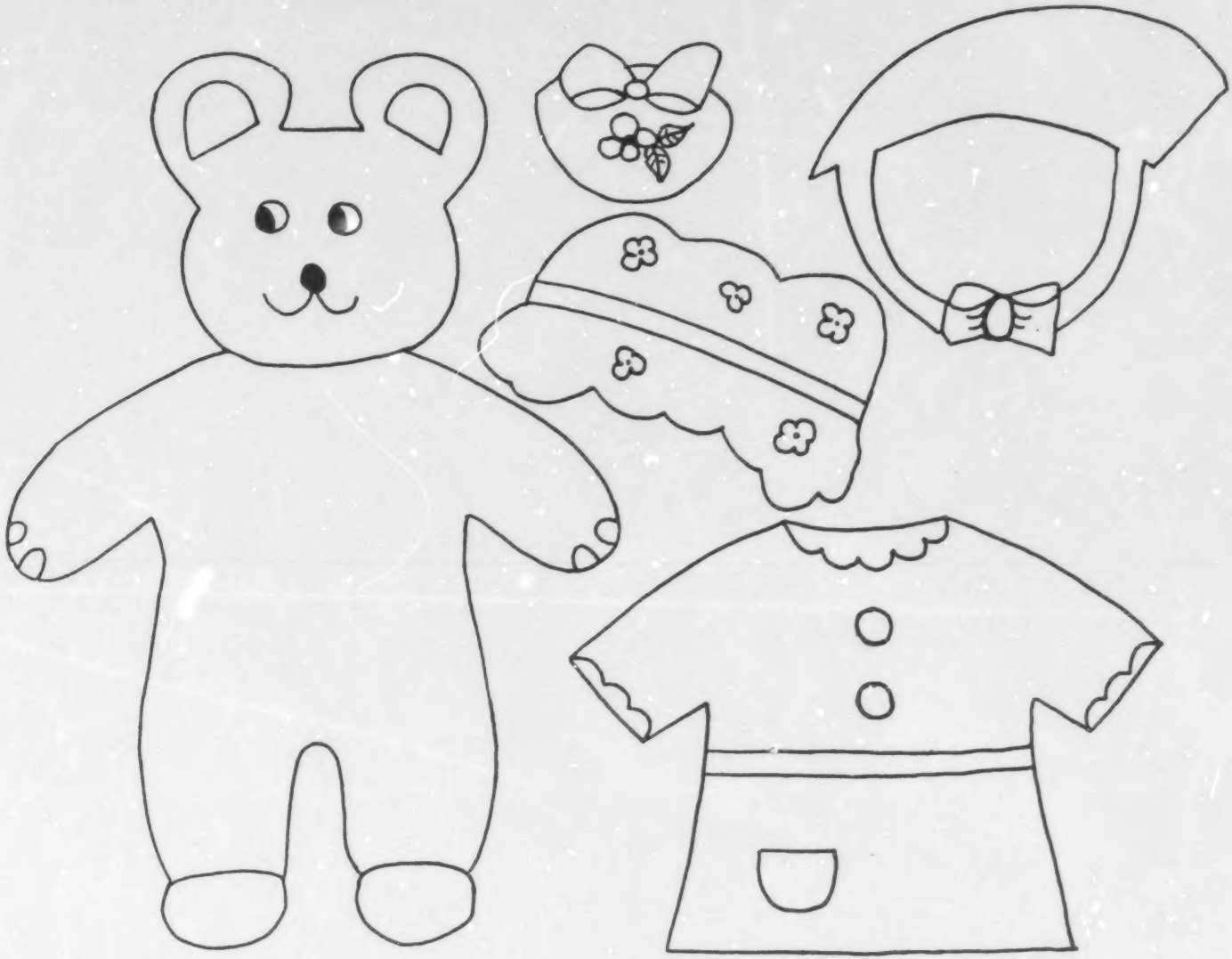

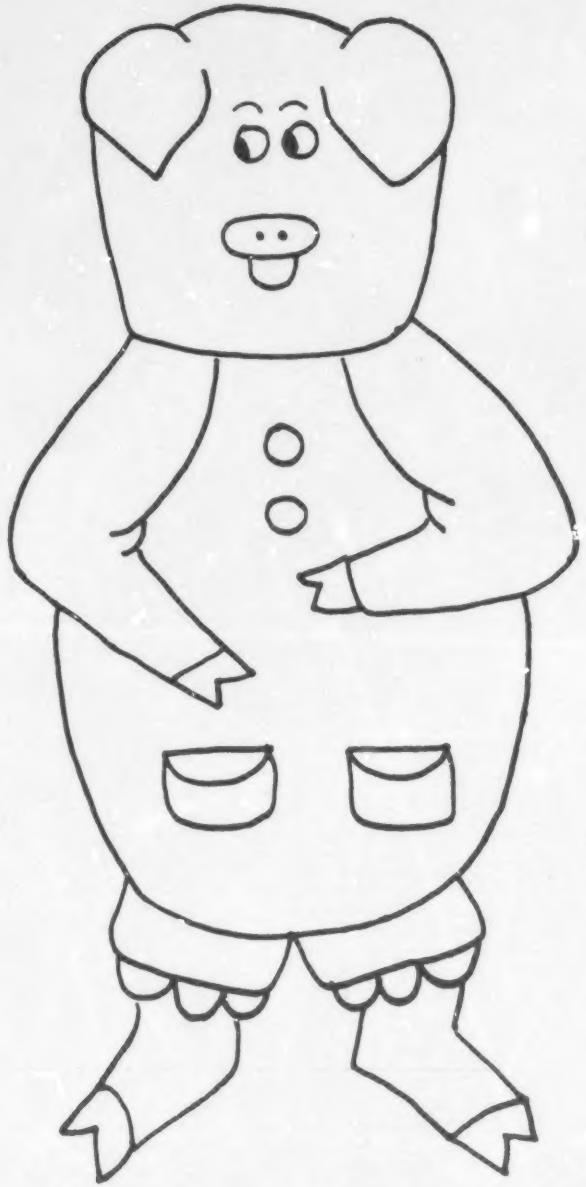

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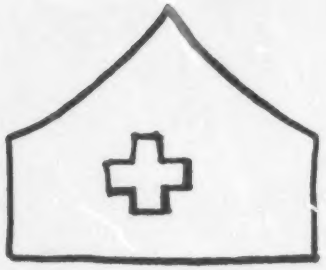

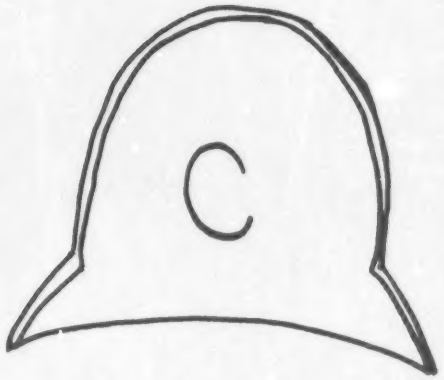

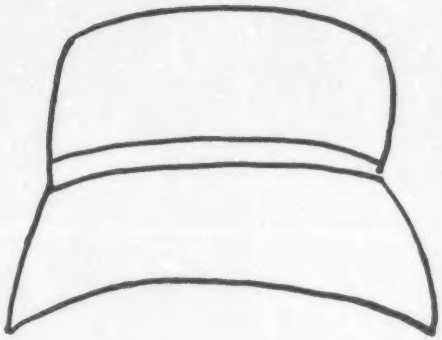

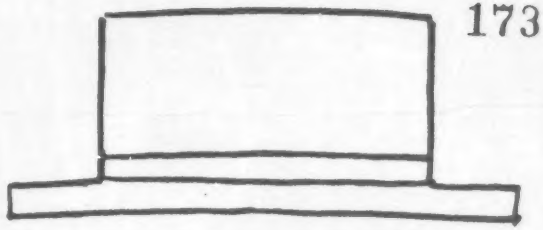

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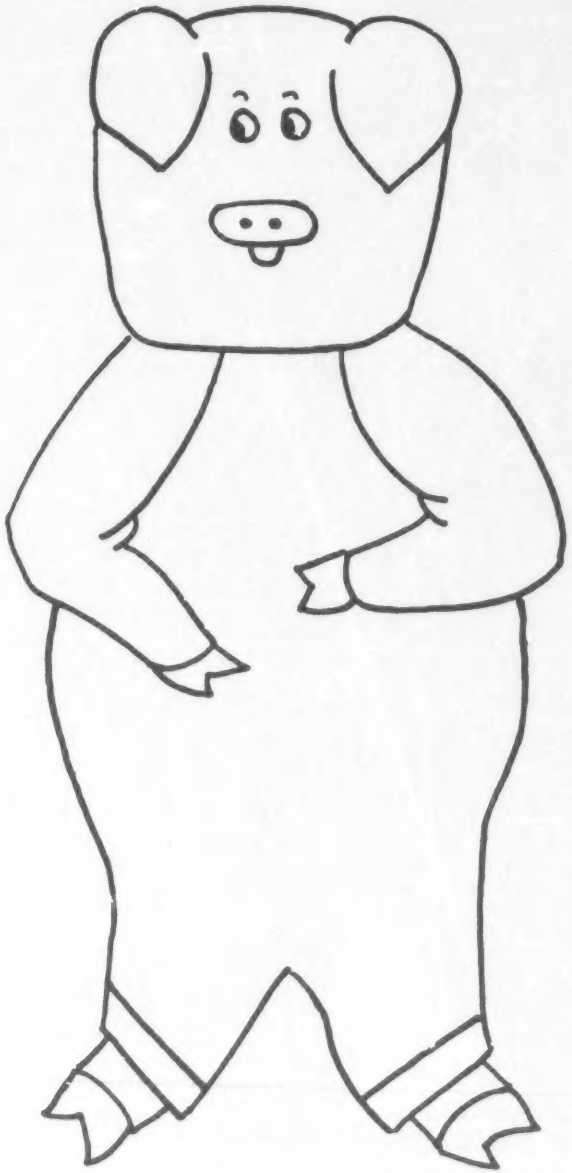

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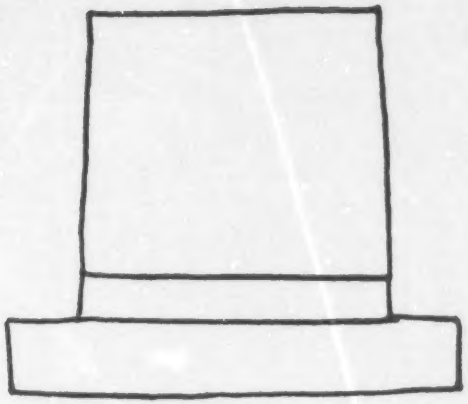
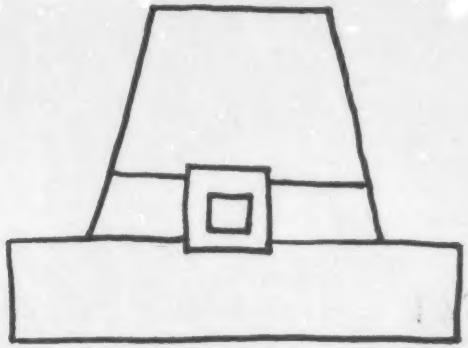
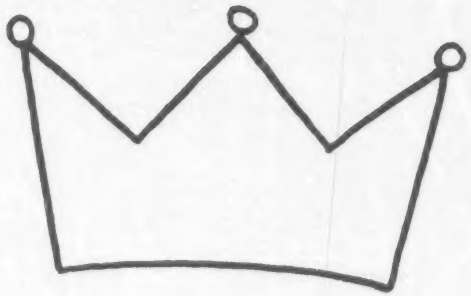


Top hat



Pilgrim's hat



Crown

Santa's hat

175

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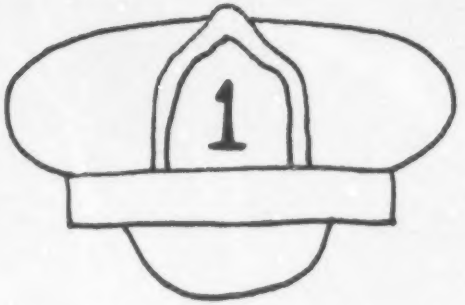
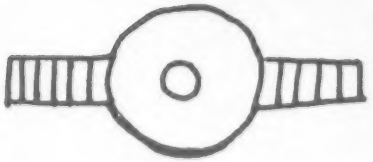


Policeperson

Fireperson

Baker



Doctor

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MORE TITLES

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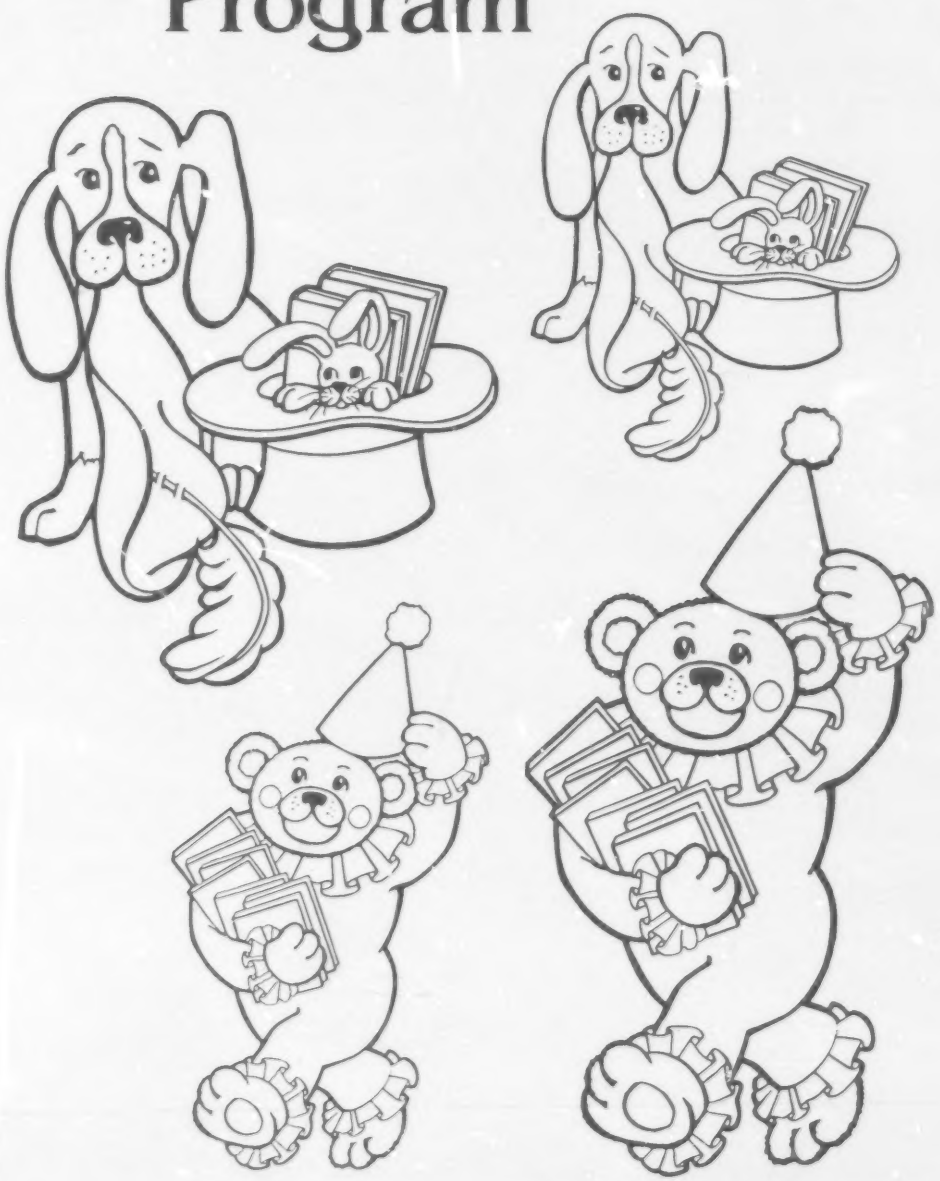

HATS OFF TO KIDS!

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